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WITH TABLATURE

NOTE-FOR-NOTE TRANSCRIPTIONS

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The best of ZAKK WYLDE



CHERRY LANE MUSIC COMPANY

Guitar one Approved

The best of Zakk Wylde



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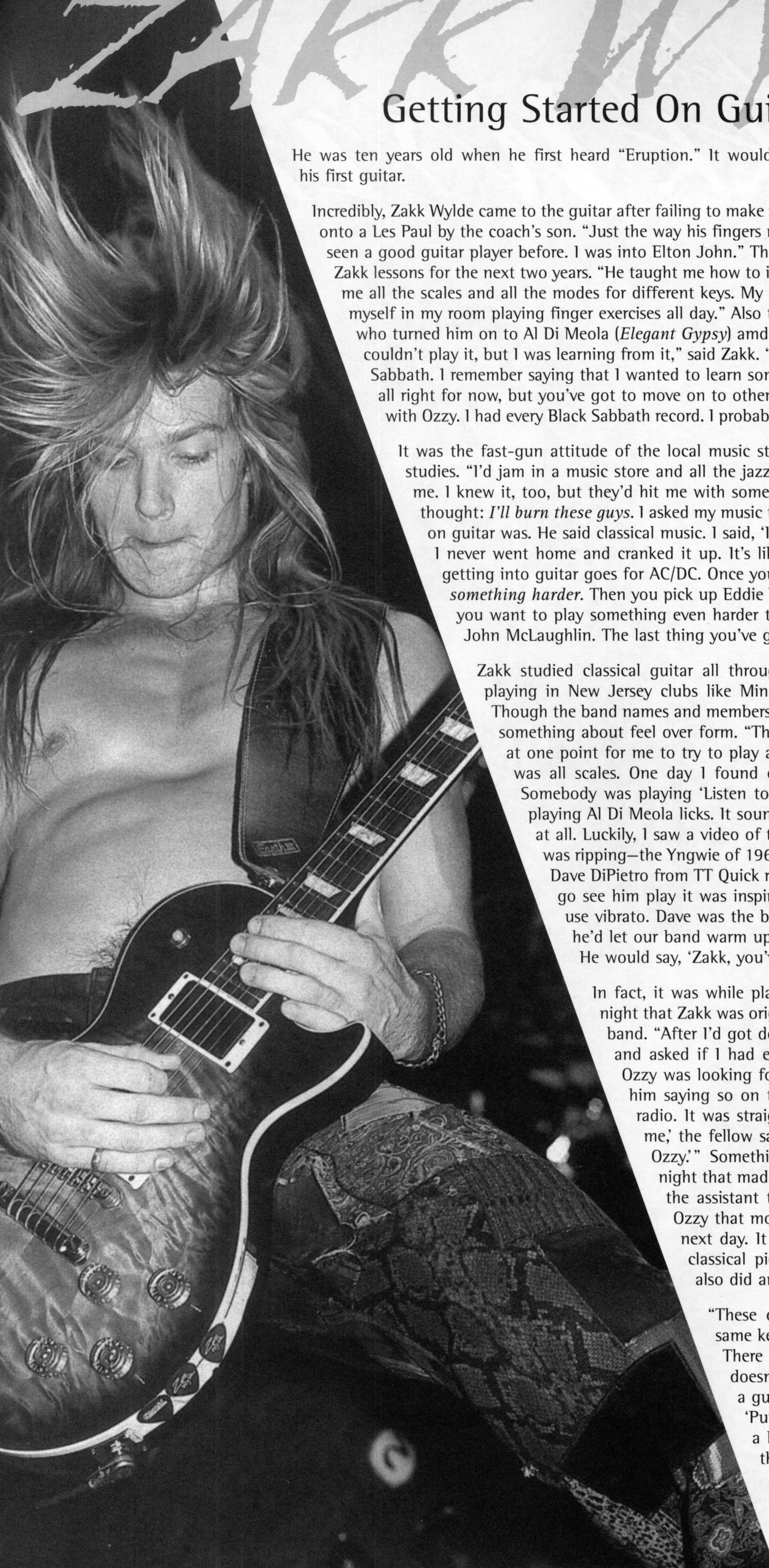
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("Miracle Man" transcribed by Andy Aledort)
("No More Tears" transcribed by Kenn Chipkin)

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Getting Started On Guitar

He was ten years old when he first heard "Eruption." It would be another four years before he picked up his first guitar.

Incredibly, Zakk Wylde came to the guitar after failing to make weight for high school football. He was turned onto a Les Paul by the coach's son. "Just the way his fingers moved I thought: *Wow, check it out.* I'd never seen a good guitar player before. I was into Elton John." The coach's son (Leroy Wright) wound up giving Zakk lessons for the next two years. "He taught me how to improvise and learn things off records. He gave me all the scales and all the modes for different keys. My goal was to be as good as he was, so I locked myself in my room playing finger exercises all day." Also through his teacher, Zakk met other guitarists, who turned him on to Al Di Meola (*Elegant Gypsy*) amd John McLaughlin (*Inner Mounting Flame*). "I couldn't play it, but I was learning from it," said Zakk. "I started with AC/DC, Led Zeppelin, and Black Sabbath. I remember saying that I wanted to learn some Black Sabbath and my teacher said, 'That's all right for now, but you've got to move on to other things.' That's what's so funny about playing with Ozzy. I had every Black Sabbath record. I probably know all the words to songs he's forgotten."

It was the fast-gun attitude of the local music store that got him started with classical guitar studies. "I'd jam in a music store and all the jazz guys in there would lay this theory thing on me. I knew it, too, but they'd hit me with some heavy Mahavishnu scale that I couldn't do. I thought: *I'll burn these guys.* I asked my music teacher what the hardest thing you could learn on guitar was. He said classical music. I said, 'I want to learn it.' I never liked classical music. I never went home and cranked it up. It's like learning about anything else. The kid first getting into guitar goes for AC/DC. Once you know that, you say: *let me see if I can play something harder.* Then you pick up Eddie Van Halen. Once you start learning those licks you want to play something even harder than that. You want to learn Al Di Meola and John McLaughlin. The last thing you've got is classical or jazz guitar."

Zakk studied classical guitar all through high school and furthered his education playing in New Jersey clubs like Mingles, Close Encounters, and the Stone Pony. Though the band names and members switched regularly, the experience taught him something about feel over form. "Though I liked Robin Trower and Frank Marino, at one point for me to try to play a rock lick was the biggest joke. To me guitar was all scales. One day I found out I didn't know how to play blues at all. Somebody was playing 'Listen to the Music,' by the Doobie Brothers, and I'm playing Al Di Meola licks. It sounded awful. I didn't know how to bend a note at all. Luckily, I saw a video of the Woodstock movie and heard Alvin Lee. He was ripping—the Yngwie of 1969. That helped me understand the blues. Then Dave DiPietro from TT Quick really taught me about the blues. Whenever I'd go see him play it was inspiring. He showed me how to bend strings and use vibrato. Dave was the big brother I never had. When I'd see him play he'd let our band warm up for him and we'd end up playing with Dave. He would say, 'Zakk, you've got it, but you've got to slow down.' "

In fact, it was while playing with Dave at a club in New Jersey one night that Zakk was originally approached to try out for the Osbourne band. "After I'd got done playing this guy introduces himself to me and asked if I had ever thought of auditioning for Ozzy. I knew Ozzy was looking for a guitarist because my girlfriend had taped him saying so on the Howard Stern show that morning on the radio. It was straight out of a dream. 'I know you don't know me,' the fellow said, 'but if you make me a tape it will get to Ozzy.'" Something beyond fate was working for Zakk that night that made him trust this strange face, who was actually the assistant to another photographer who had been with Ozzy that morning on the radio. "I made him the tape the next day. It opened with a guitar solo, then a couple of classical pieces, and some of Randy's [Rhoads] solos. I also did an improv with a riff underneath.

"These days, too often the guitar solo stays in the same key and in the same rhythm as the guy singing. There is no launch pad for the guitar solo, so it doesn't lift the tune. It's more like I think we need a guitar solo in here, so they just stick one in. For 'Purple Haze,' Hendrix set up the guitar solo with a buildup. He didn't go 'Excuse me while I kiss the sky,' and just go right into the solo."

ZAKK WYLDE:
AN INTERVIEW
by John Stix

"Miracle Man"

Whoever created beer first.

I remember that was one of the first riffs I wrote when I was with Ozzy. We did it at rehearsal, and Randy (Castillo) and I cranked that thing all night because we had a cassette recording of it and we were digging it. I was doing a funk thing, tapping with my thumb on F-sharp and pulling up on the B and E strings. It sounded like a Kool and the Gang song. Randy started playing a straightforward heavy metal beat, while I had a clean guitar sound and started using a wah pedal. I whacked the distortion on and we started getting into it. Randy developed the stops in the song. Ozzy did all the melodies. The first take when he came up, he'd sing "I'm looking for a miracle man to buy me some chips." He'd sing a whole bunch of words, and then him and Bob would get together and figure out what they wanted to write about. We wrote most of the songs in one sitting."

"No More Tears"

In the [Black Label] Society we refer to it as "Ten More Beers" or "Way More Beers."

The whole thing was one take. I did this guitar track and wanted to double the guitars. Duane Baron and Jon Purdell, who were producing the record, said, "No dude, everything else you doubled on the record. Just leave that one." I didn't sit down and write the solo. Usually I sit down and improvise until I get something I like. With "No More Tears," that was the first thing I played. We just kept it on there. We went for beer and played John Madden football.

"Losing Your Mind"

When you run out of beer and it's after two in the morning.

It's got the banjo. That one came about writing on the tour bus during Ozzy when we were doing the No More Tours tour. I wrote that on acoustic and just changed it over to electric. The banjo thing came about when we were in the studio. I had a banjo and I was dicking around on it and played the riff. That one had more production to it than pretty much everything else that was on that Pride & Glory record.

Pride & Glory was the outlet for the country influence that didn't fit in with Ozzy.

That's right. I saw an Albert Lee video [Hot Licks edition], and I saw him doing all this chicken pickin' and thought: *Man, that kicks ass. I'd love to learn how to play like that.* So I bought the video and just started practicing all the time. Then I bought a book to learn how to play banjo, and some tapes of Roy Clark and another with the Banjo Bandits or some shit like that. I still don't have the proper fingerpicking style down yet, and I'm still working with those fingerpicks to get the right sound. There's still a lot of country styles with string bending and different twists that I want to learn, especially pedal steel with all the knee pedals and stuff. Of course, if I tried to show a pedal steel guitar to Ozzy, he'd smash it over my head!

Pride & Glory was more of a flat-out jam band. There was a lot of improv even when we did the record. If you listen to that record there ain't tons of production on there. It's not like layered guitars and doubled vocals. We pretty much put the mikes up and played. That was it. It's a three-piece so this way we can improvise and stretch things out, as opposed to Ozzy. When I was doing that stuff it was more like making a cake. You get a good drum track and somebody does the bass, then I double the guitars and Ozzy sang and I threw some solos on there. That's what I do with Black Label [Society], but with P&G it was about the whole jam factor.

"Horse Called War"

If somebody takes your beer you're going to war.

A flat-out riff song. I was thinking about doing something like the Janis Joplin song "Move Over," where she is singing the riff. I'm singing kind of like that. It's tons of pentatonic scales and chromatic notes and blues scales on steroids. I'm a little bit country, and a little bit heavy metal. "Horse Called War" could have been an Ozzy song, but that and some of the other songs I wrote didn't do anything for him, so I just put them aside and said I'd use them on *Pride & Glory.*

"Shine On"

When somebody is hanging out at the house and one of your friends unexpectedly stops by with a 12-pack.

It's heavy riff music in standard tuning. It's just a jam at the end, a big free for all. It's the three of us going ballistic basil vinaigrette.

"Perry Mason"

It's all about a detective on the hunt for beer.

John Sinclair actually started with that record on the keyboard thing. We ended up putting a riff around it. It was one of those dropped-D tunings. I sat down with this solo and dicked around until I got something I liked and put it together. It's pentatonic scales.

"Sold My Soul"

What you do for beer.

That was another song from the Brew's session.

"Between Heaven and Hell"

When you are drinking non-alcoholic beer.

I was working on the *Ozzmosis* record and right next door to the hotel where we were staying was a place called Brews, on 34th and Lexington, in Manhattan. After we got done tracking the record I would end up going next door to this bar. I would go in and drink beer with a buddy and hang out until about six in the morning. They would always be like, "Dude, go get your guitar and play us some tunes." I always have an acoustic around me just for chops and just for playing. That song came from one of those drinking sessions over at Brews. I would write all this new material in the bar.

"1,000,000 Miles Away"

I'm in Japan and Brews is in Manhattan.

I wrote that one in the studio. It was me and Jaimo when he was playing bass. We just started jamming and that's how that song came about. It's a real trippy Frank Marino, Hendrix type feel to me. I recorded that one with an SG. It was just one guitar with my normal amp setup.

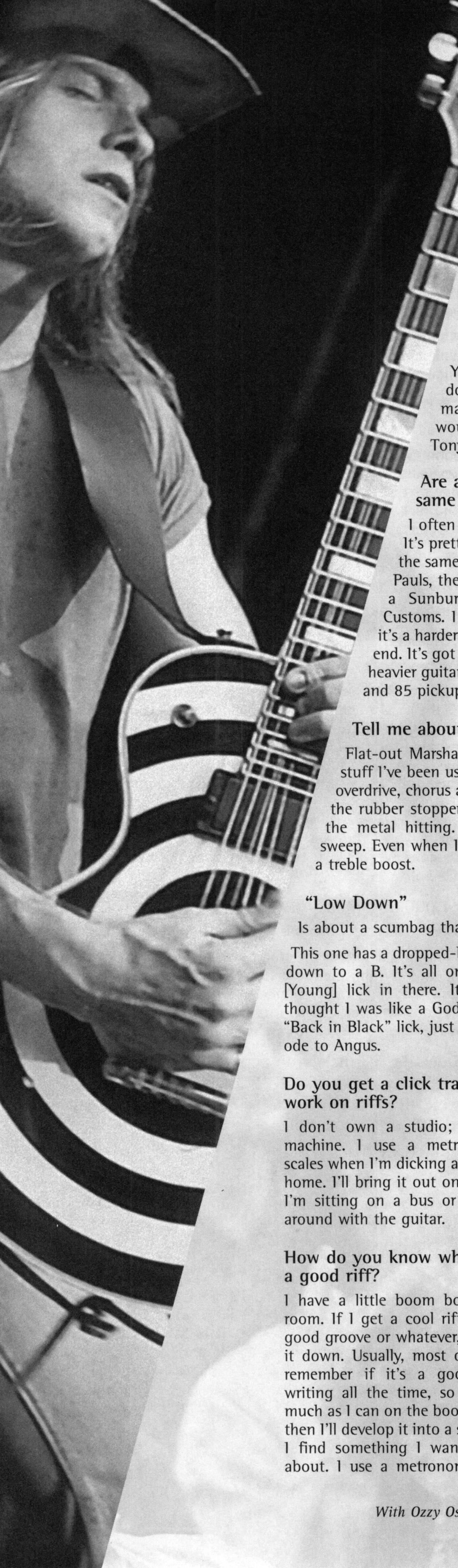
Does the SG make you play differently?

I guess so. If I'm not playing with a Paul I usually record with those because they are great-sounding guitars as well.

"Bored to Tears"

That's when a bar closes.

I wrote that one after I got back from a short stint with Oz. That's how the whole Black Label thing came about. I had played through a wall of Marshalls with Ozzy in Australia and Japan. I was playing super loud and realized this is where I need to go right now. That's when Black Label was pretty much born. It's because I'm a musician. I think it was born out of the joy of playing. I like other things besides the heavy. I can listen to Skynyrd or Black Sabbath. This song I flat out wrote on the bass. People are like, "You're doing heavy stuff now?" Well, who do you think wrote all those riffs when I was with Ozzy? I have been doing this stuff since '88. I just wanted to do something different.



"Born to Lose"

When you show up without beer to a party.

It's the whole thing with Black Label; it's just riff music. Pretty much with all the Black Label stuff, if you can't play the song on one string then I don't bother with it. I had this riff lying around since about 1990. I finally ended up finishing it and using it.

You might have played this for Ozzy and he passed on it?

Yeah, pretty much. He'd say, "Oh, I don't like that thing; there's so many flat fives in there." He wouldn't say "flat five" but "The Tony Iommi note."

Are all of these recorded with the same Les Paul?

I often use the Circle guitar when I track. It's pretty much all Les Pauls. I usually use the same one for soloing. I'll bring four Les Pauls, the Rebel, the Circle ones, and I have a Sunburst. The majority are Les Paul Customs. I like the Ebony fretboard because it's a harder wood. It's going to have more top end. It's got more bottom too because they are heavier guitars than the Standard. I use EMG 81 and 85 pickups. The hotter one is in the back.

Tell me about you amps and effects.

Flat-out Marshall JCM 800, 100-watt tops—same stuff I've been using since I've been 16. Boss Super overdrive, chorus and Jimi Hendrix wah. I always cut the rubber stoppers off the bottom so you can feel the metal hitting. Not only that, I can get more sweep. Even when I use the wah anyway, it's more of a treble boost.

"Low Down"

Is about a scumbag that wants to take your beer.

This one has a dropped-B tuning. The low E string is tuned down to a B. It's all on one string. It's got that Angus [Young] lick in there. It's like a "Back in Black" lick. I thought I was like a God when I learned how to play that "Back in Black" lick, just because I could play it. This is my ode to Angus.

Do you get a click track going and work on riffs?

I don't own a studio; I don't have a drum machine. I use a metronome for practicing scales when I'm dicking around with a guitar at home. I'll bring it out on the road, too; when I'm sitting on a bus or whatever, noodling around with the guitar.

How do you know when you've got a good riff?

I have a little boom box in my music room. If I get a cool riff and its got a good groove or whatever, I'll just throw it down. Usually, most of the time, I remember if it's a good one. I'm writing all the time, so I record as much as I can on the boom box, and then I'll develop it into a song when I find something I want to sing about. I use a metronome when I'm just sitting around, noodling around on a guitar. I'll break one out just for something different to do.

"T.A.Z. (The Alcoholic Zone)"

I grew up on Al Di Meola and people like that. This is my little ode to John McLaughlin and Paco and all them guys. I used a Yari Alverez acoustic. It's got really cool action; it plays pretty much like a Les Paul. I must have recorded that at about one or two in the morning on about a case of beer. It is just one take. There is a clam or two in there somewhere, but to me it sounds real. I'm not going to go in there and fix it. It happened. It sounds more human. It's like Al Di Meola and Keith Richards. It's like chops and slop.

Do you double a lot of your solos?

I like doubling them because I won't usually use a chorus or something like that. But when its like a natural chorus, it just makes it sound thick as hell. The doubling thing—I definitely enjoy that.

Which solos in this book are doubled?

"Perry Mason" is doubled, "Born to Lose," "Between Heaven and Hell," "Bored to Tears," "Sold My Soul"—the outro at the end is one guitar, the actual solo of the song is doubled. "No More Tears," "Low Down," "T.A.Z.," "Horse," and "Shine On" are one guitar. On "Shine On" what you heard is one take. We were just jamming and went with it. "1,000,000 Miles Away" is one guitar, too. Usually I double a lot of them but a lot of the ones we picked for this book are single track solos.

Is there a song you recorded that is a clear vision of what you had in mind?

The "No More Tears" solo is kind of constructed and then it's got pentatonic scales and blues licks. That's a pretty good one and that was just an improv. Whatever I play with Ozzy I've got to play it note for note. "T.A.Z." is a good thing because its all pentatonic scales, chromatic scales with the acoustic thing as far as chops go. I like the false harmonics and things like "Low Down."

Out of these songs, is there anything you feel shows off your style the best?

I don't know. When I first started playing Ozzy was just telling me that with the false harmonics and all the pings, he said, "Dude, that will be your thing." I was like: *that's cool, man.* If anyone was going to listen to my playing, basically they'd hear a Les Paul through a Marshall doing pentatonic scales on beer and steroids. For my vibrato I shake the living hell out of the thing. I don't use a whammy bar because I have enough trouble dialing the telephone. A whammy bar is just one more thing for me to have to deal with. Less is more, which is why I use Pauls.

Last question: What is your beer of choice?

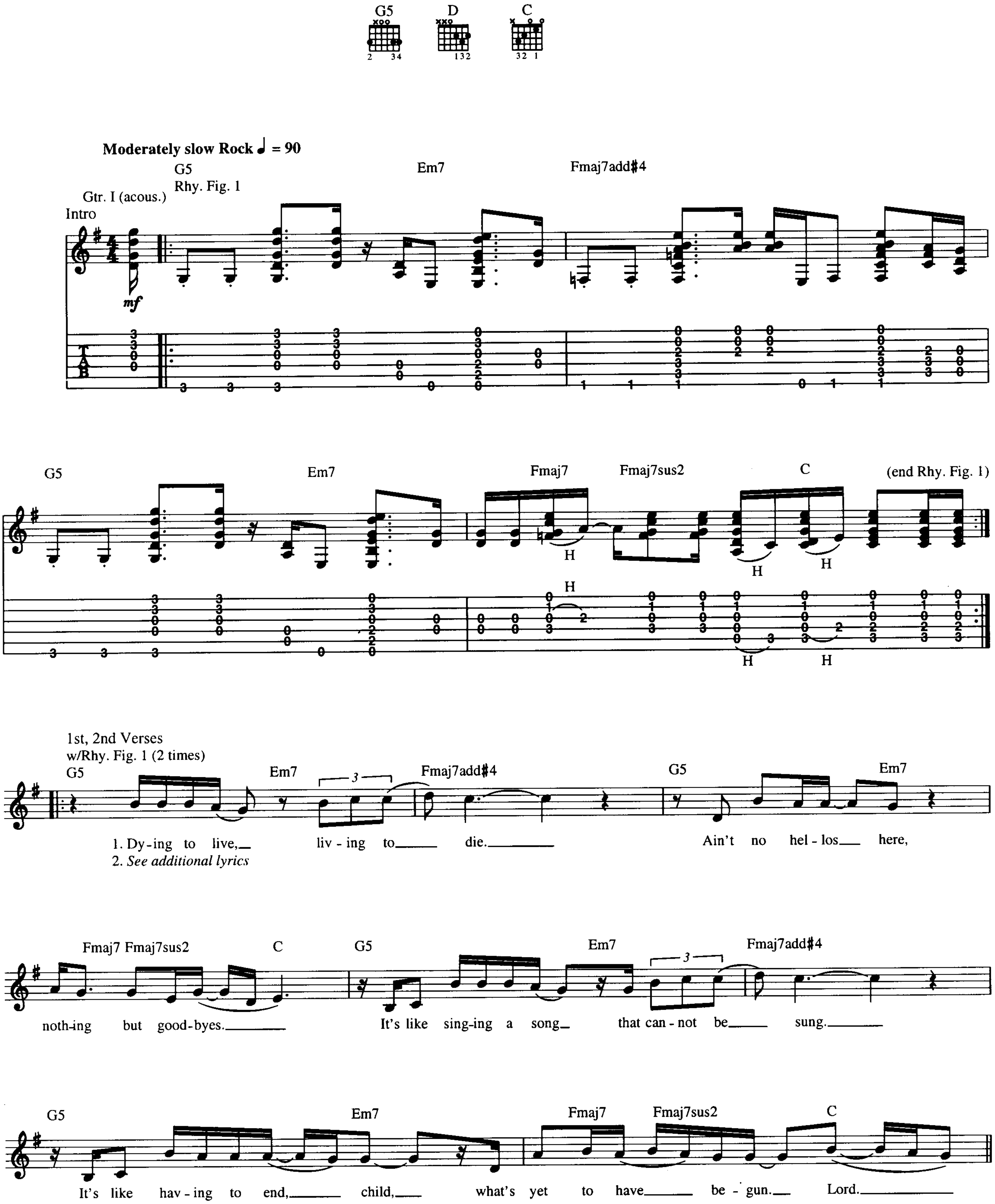
Sierra Nevada as of late. I'm brewing some Black Label stuff right now. I've got a five-gallon starter kit in the house.
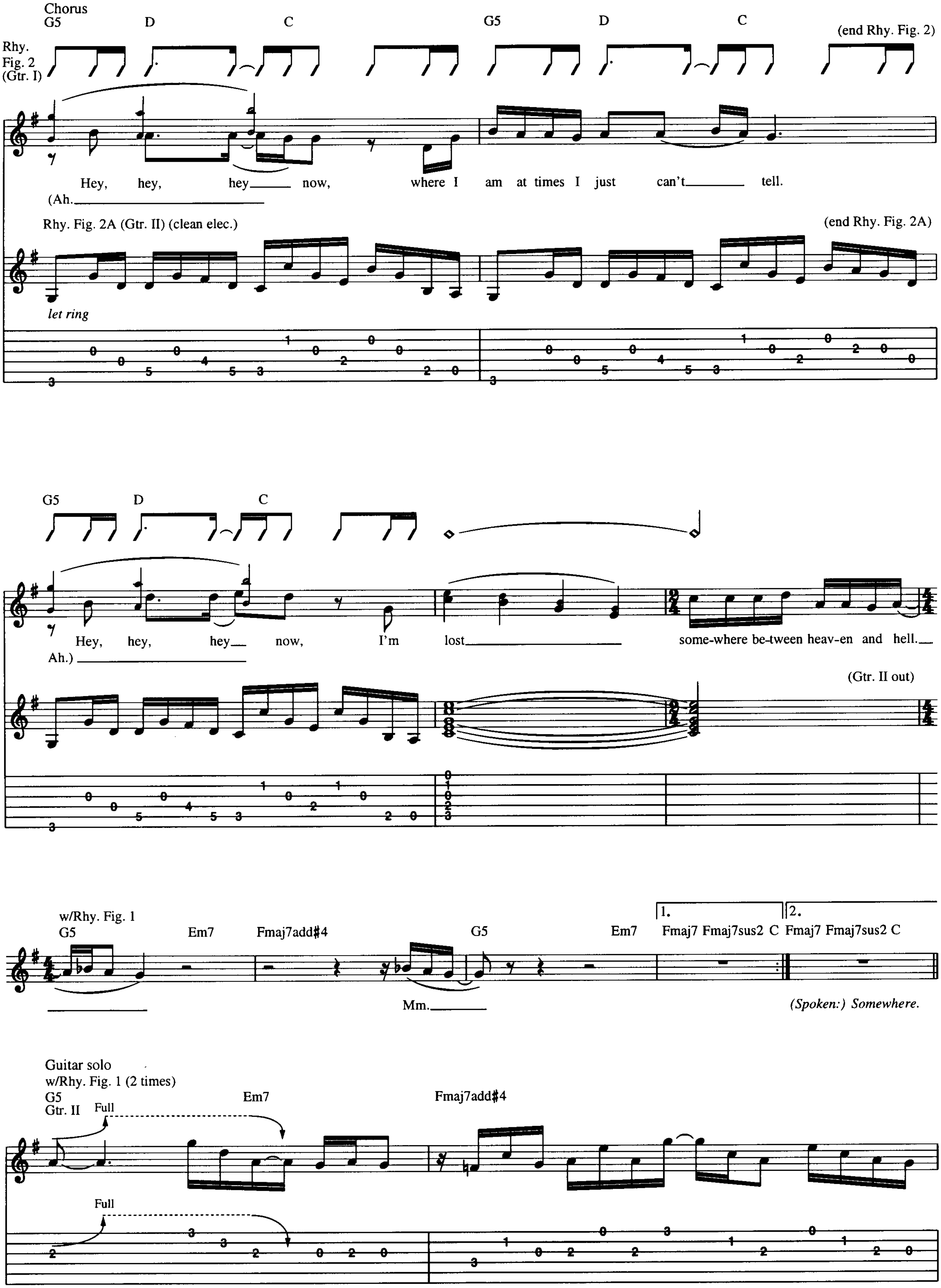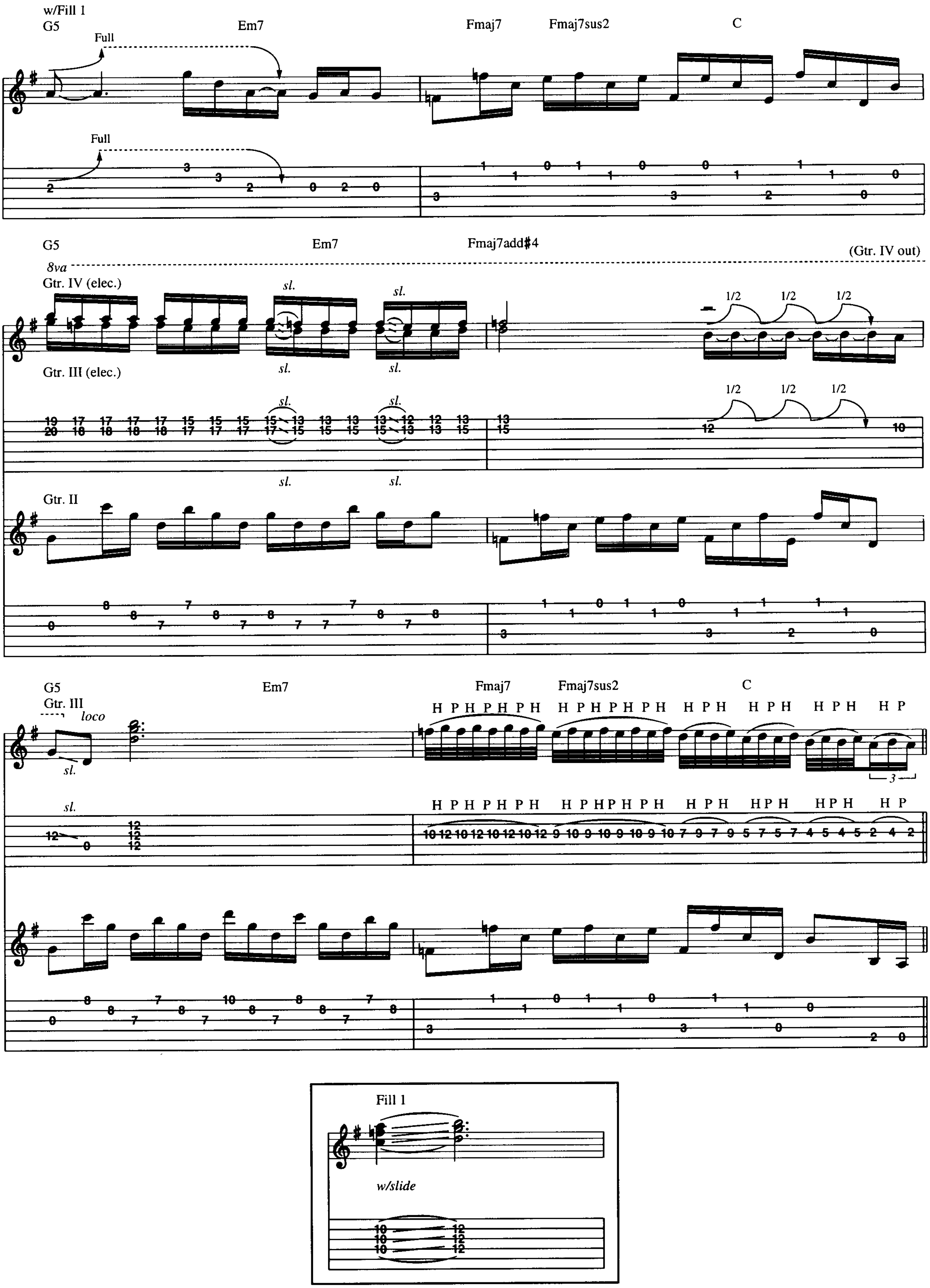


With Ozzy Osbourne
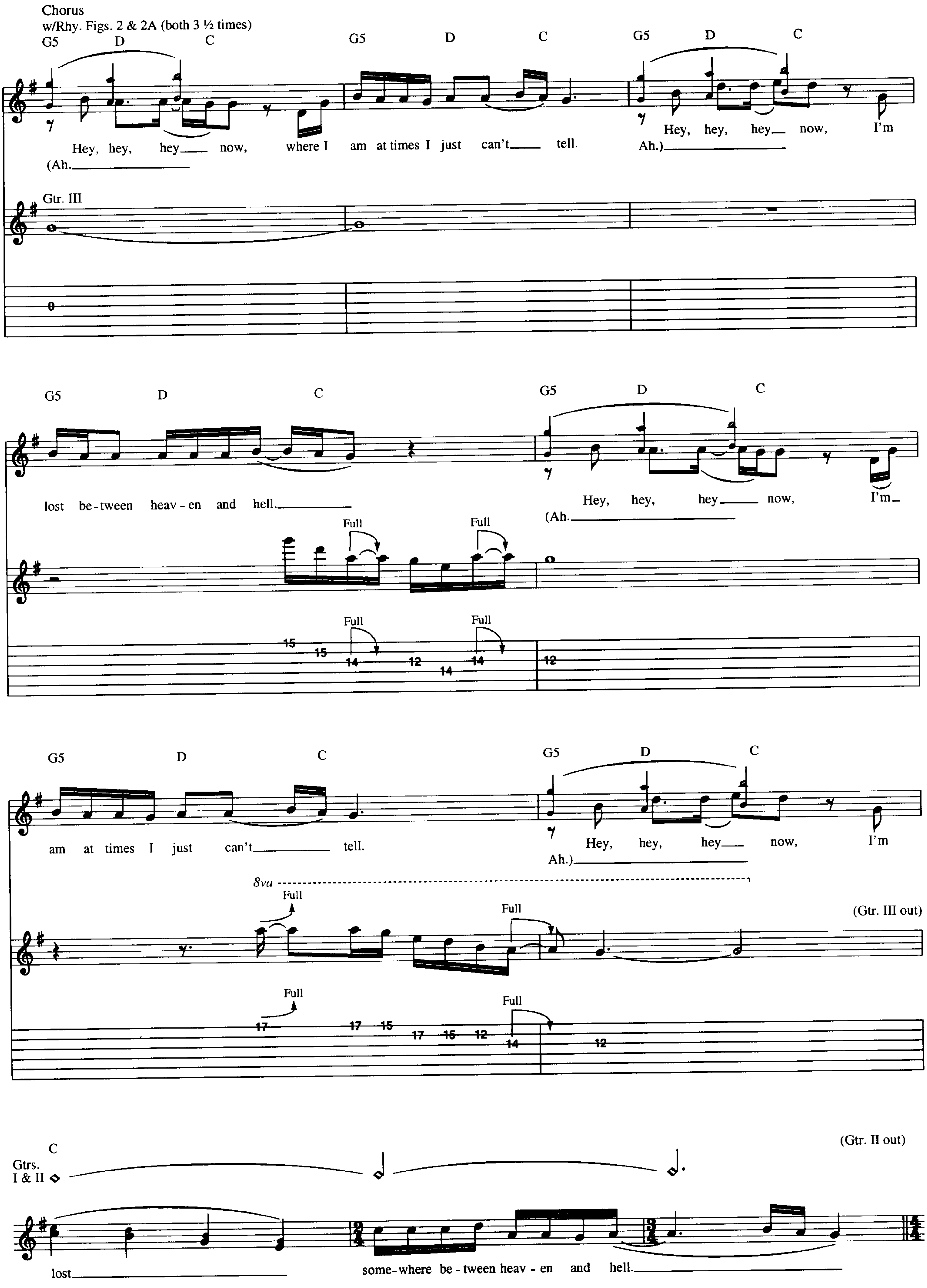
BETWEEN HEAVEN AND HELL

Words and Music by
Zakk Wylde

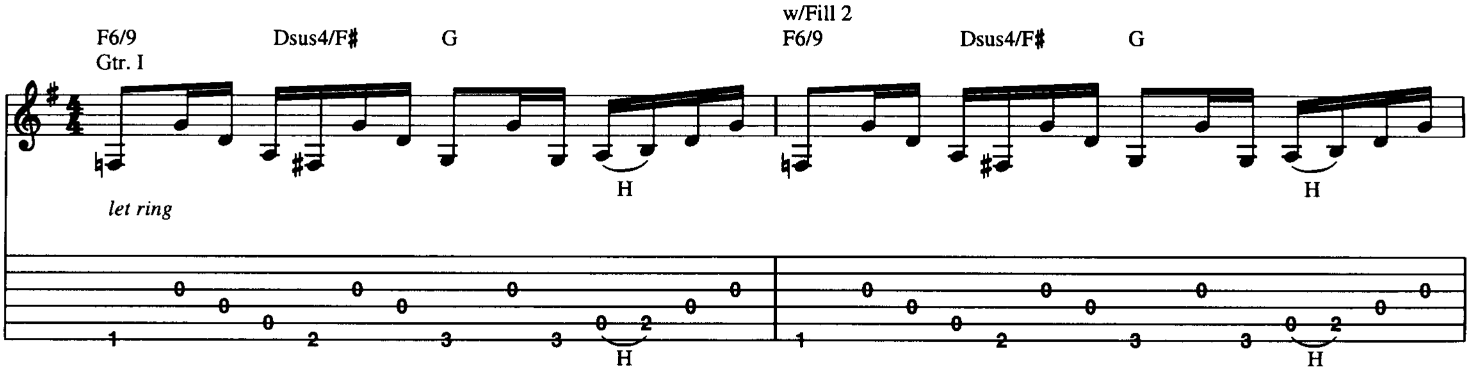


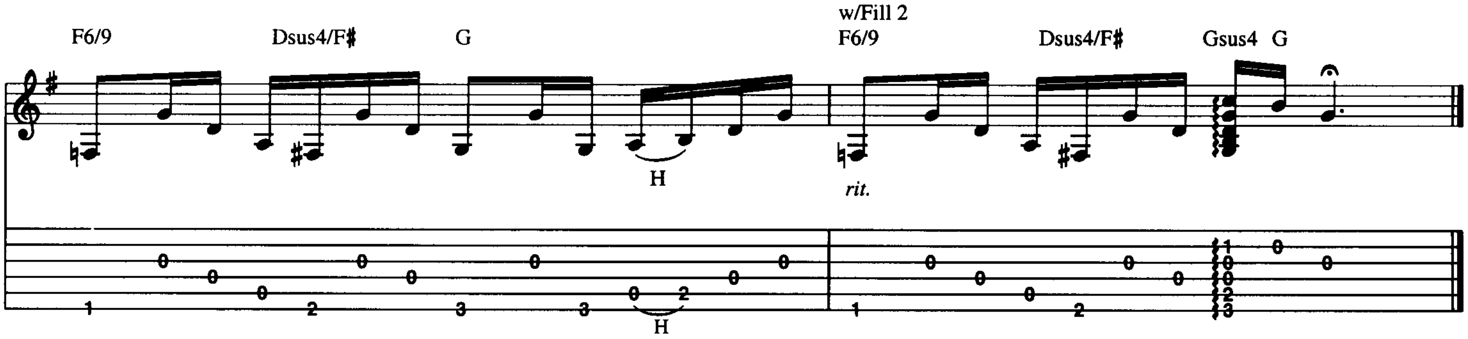

Chorus
G5 D C G5 D C
Rhy. Fig. 2 (Gtr. I)
(end Rhy. Fig. 2)
Hey, hey, hey now, where I am at times I just can't tell.
(Ah.
Rhy. Fig. 2A (Gtr. II) (clean elec.)
(end Rhy. Fig. 2A)
let ring
G5 D C
Hey, hey, hey now, I'm lost some-where be-tween heav-en and hell.
Ah.)
(Gtr. II out)
w/Rhy. Fig. 1
G5 Em7 Fmaj7add#4 G5 Em7
1. Fmaj7 Fmaj7sus2 C
2. Fmaj7 Fmaj7sus2 C
Mm.
(Spoken:) Somewhere.
Guitar solo
w/Rhy. Fig. 1 (2 times)
G5 Em7 Fmaj7add#4
Gtr. II
Full
Full

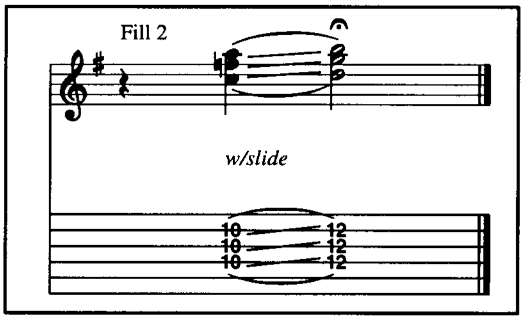

w/Fill 1
G5
Full
Em7
Fmaj7
Fmaj7sus2
C
Full
G5
Em7
Fmaj7add#4
(Gtr. IV out)
8va
Gtr. IV (elec.)
sl.
sl.
1/2
1/2
1/2
sl.
sl.
Gtr. III (elec.)
sl.
sl.
1/2
1/2
1/2
sl.
sl.
Gtr. II
G5
Em7
Fmaj7
Fmaj7sus2
C
Gtr. III
loco
sl.
H P H P H P H
H P H P H P H
H P H
H P H
H P H
H P
3
sl.
H P H P H P H
H P HP H P H
H P H
H P H
HP H
H P
Fill 1
w/slide


Chorus
w/Rhy. Figs. 2 & 2A (both 3 ½ times)
G5
D
C
Hey, hey, hey now, where I am at times I just can't tell.
(Ah.
Hey, hey, hey now, I'm
Ah.)
Gtr. III
lost be-tween heav-en and hell.
Full
Hey, hey, hey now, I'm
am at times I just can't tell.
8va
(Gtr. III out)
Gtrs. I & II
(Gtr. II out)
lost some-where be-tween heav-en and hell.

Outro
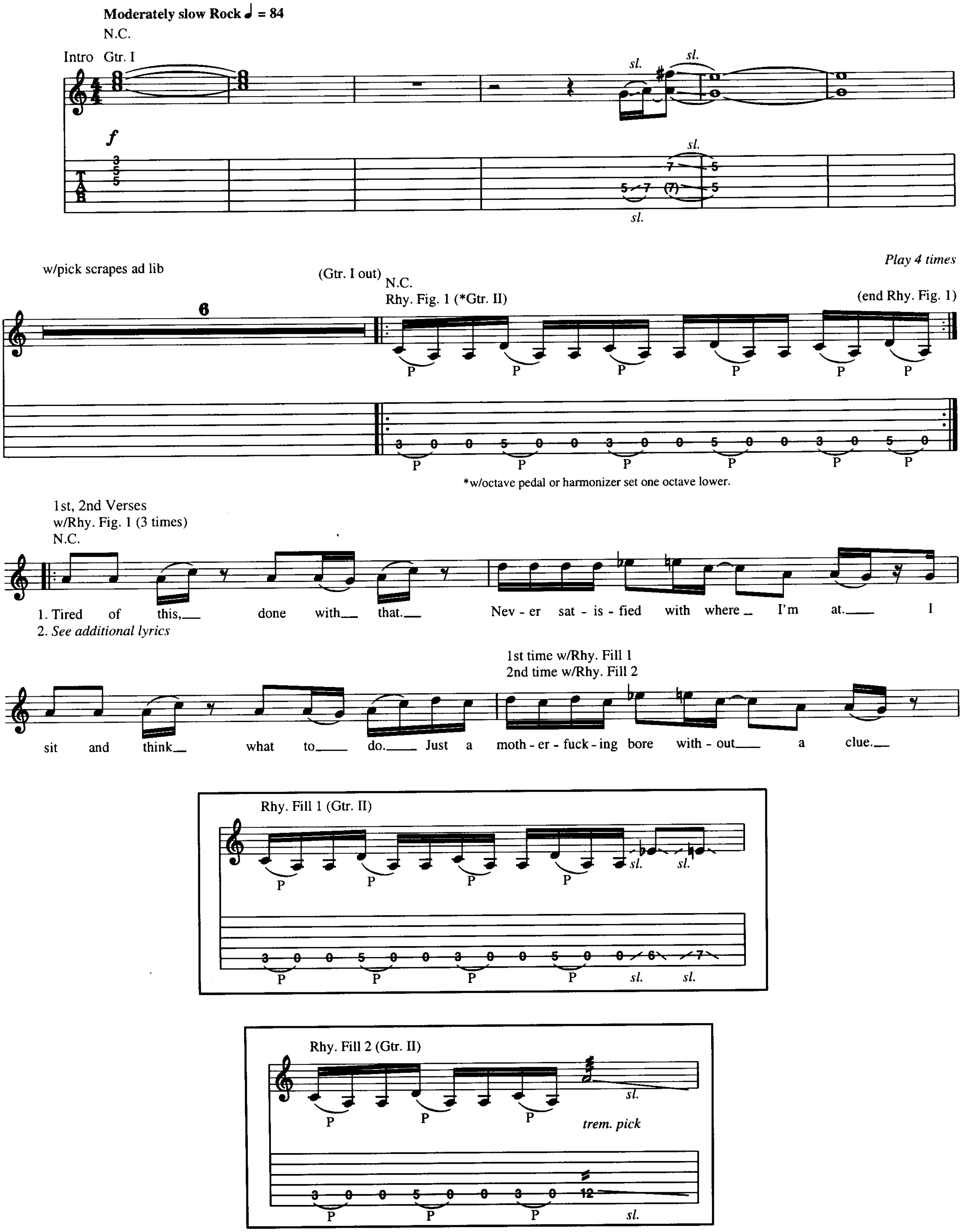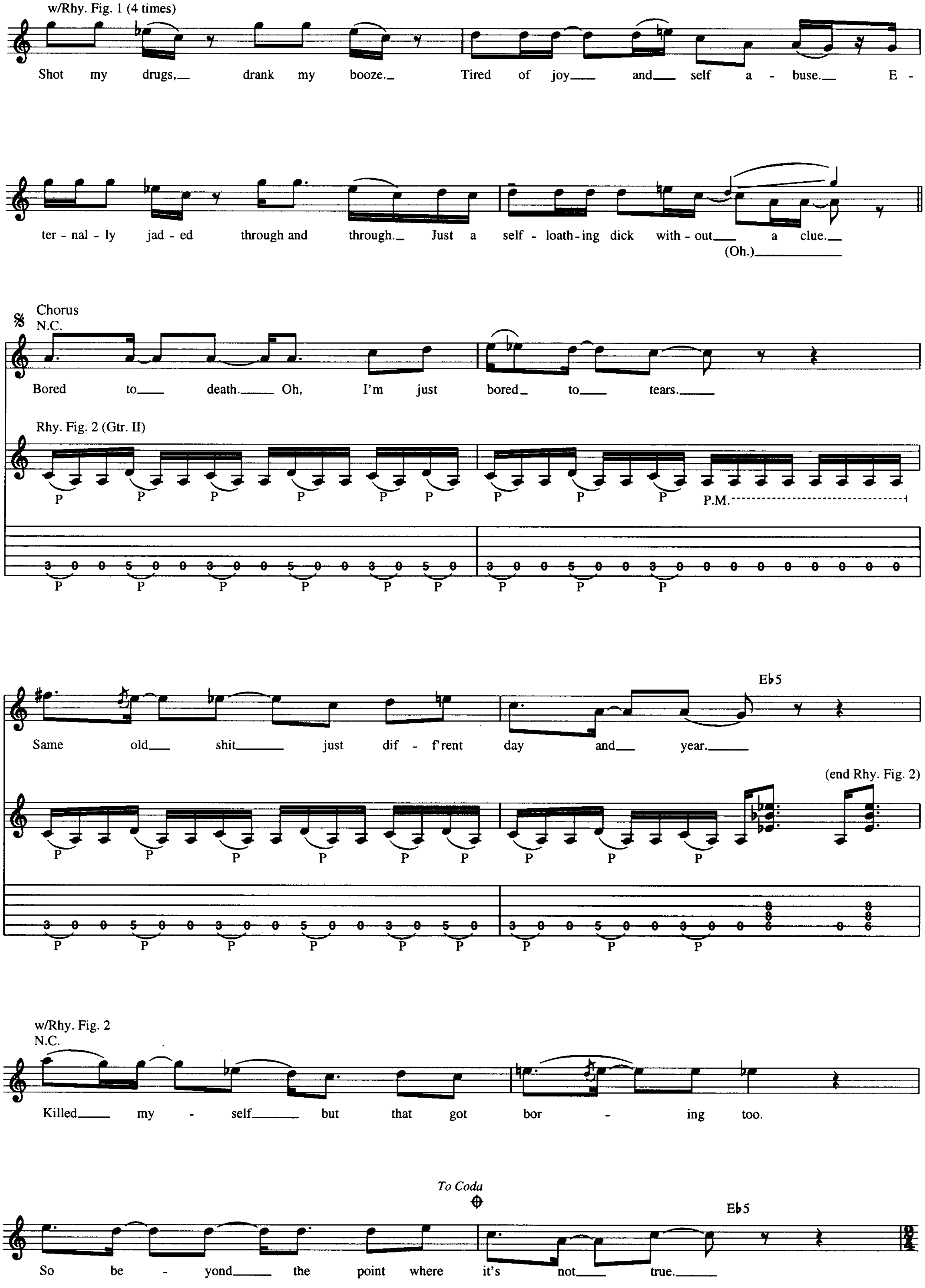






Additional Lyrics
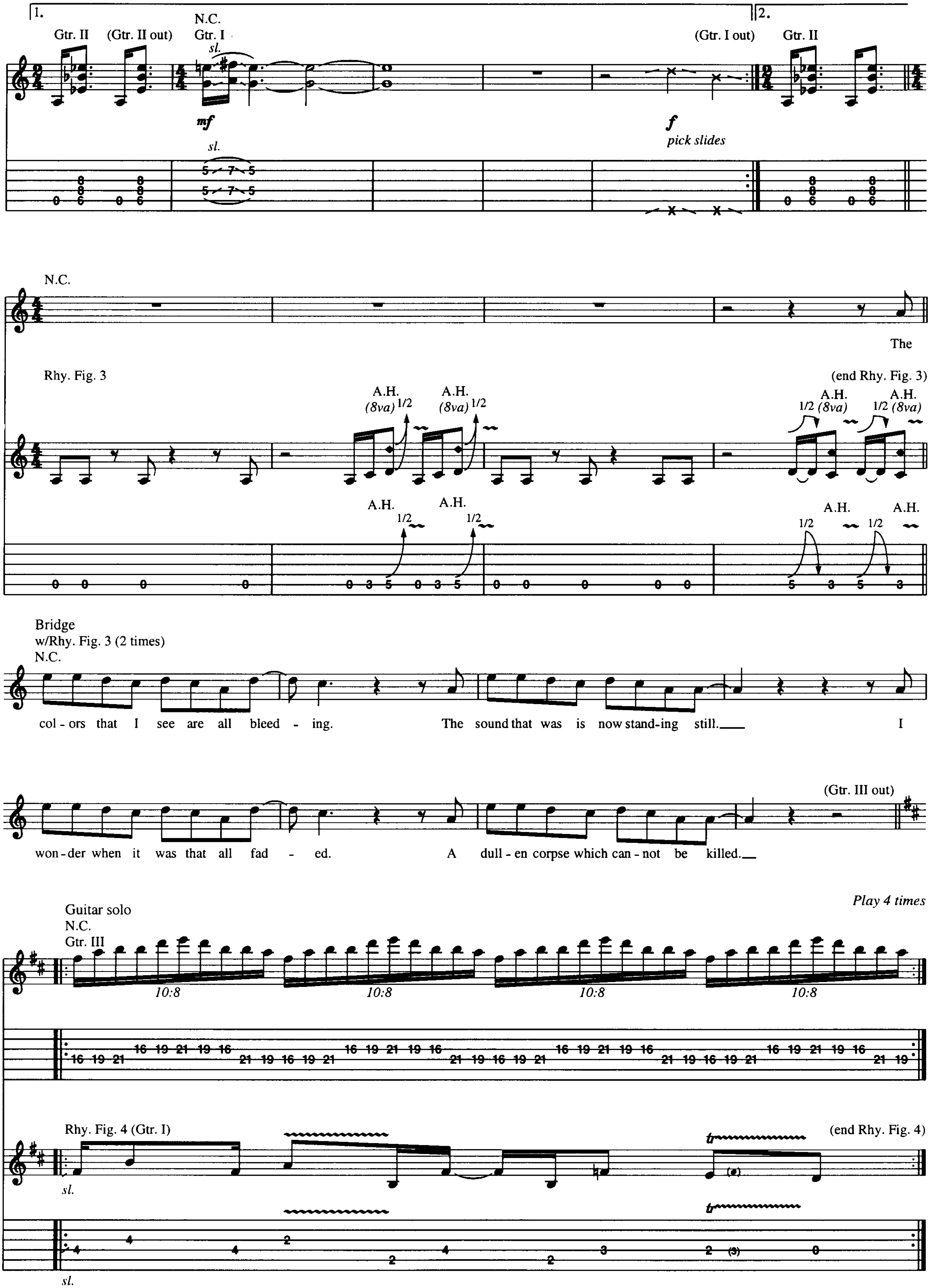
2. All that you know and all that you knew,
In the end, child, tell me, what's it all mean to you?
Don't forget just who and where you are.
You can spread your wings, son, but don't you spread yourself too far. *(To Chorus)*
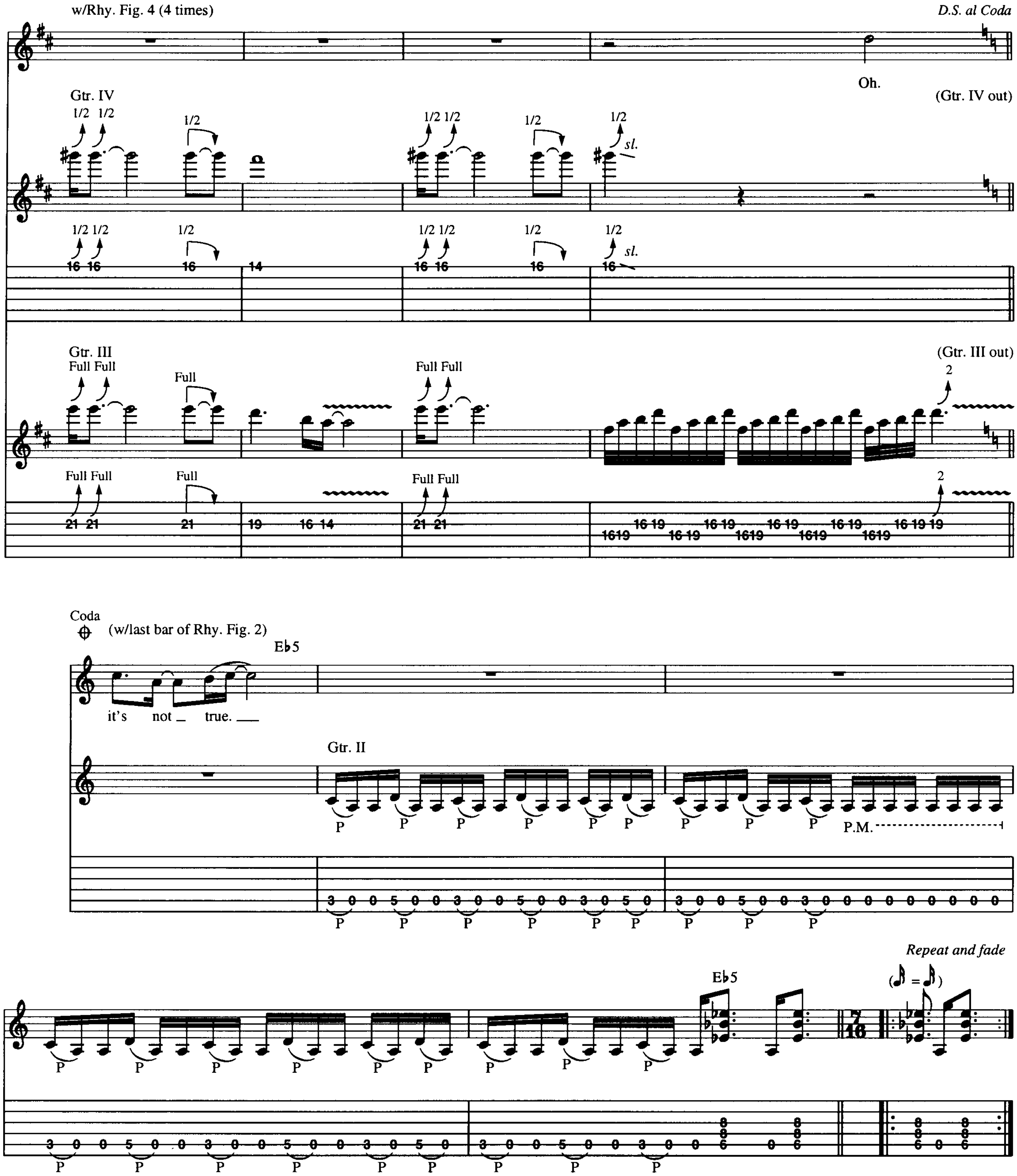
BORED TO TEARS

Words and Music by
Zakk Wylde




w/Rhy. Fig. 1 (4 times)
Shot my drugs, drank my booze. Tired of joy and self a - buse. E -
ter - nal - ly jad - ed through and through. Just a self - loath - ing dick with - out a clue.
(Oh.)
Chorus
N.C.
Bored to death. Oh, I'm just bored to tears.
Rhy. Fig. 2 (Gtr. II)
P.M.
Same old shit just dif - f'rent day and year.
Eb5
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
N.C.
Killed my - self but that got bor - ing too.
To Coda
So be - yond the point where it's not true.
Eb5


1.
2.
N.C.
Gtr. II
(Gtr. II out)
Gtr. I
sl.
mf
(Gtr. I out)
f
pick slides
N.C.
The
Rhy. Fig. 3
(end Rhy. Fig. 3)
A.H.
(8va)
1/2
Bridge
w/Rhy. Fig. 3 (2 times)
N.C.
col - ors that I see are all bleed - ing. The sound that was is now stand-ing still.
I
won - der when it was that all fad - ed. A dull - en corpse which can - not be killed.
(Gtr. III out)
Play 4 times
Guitar solo
N.C.
Gtr. III
10:8
Rhy. Fig. 4 (Gtr. I)
(end Rhy. Fig. 4)
sl.
tr
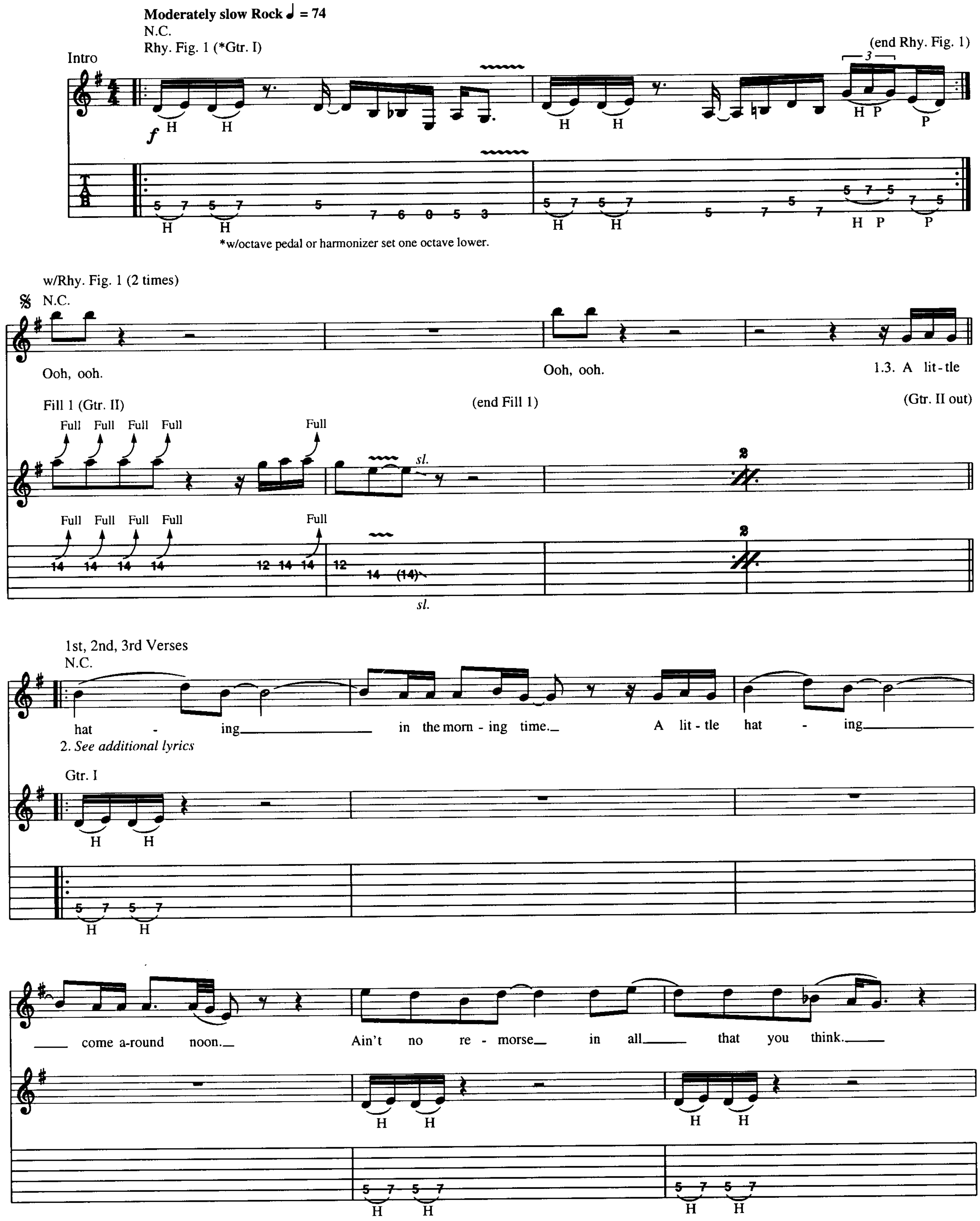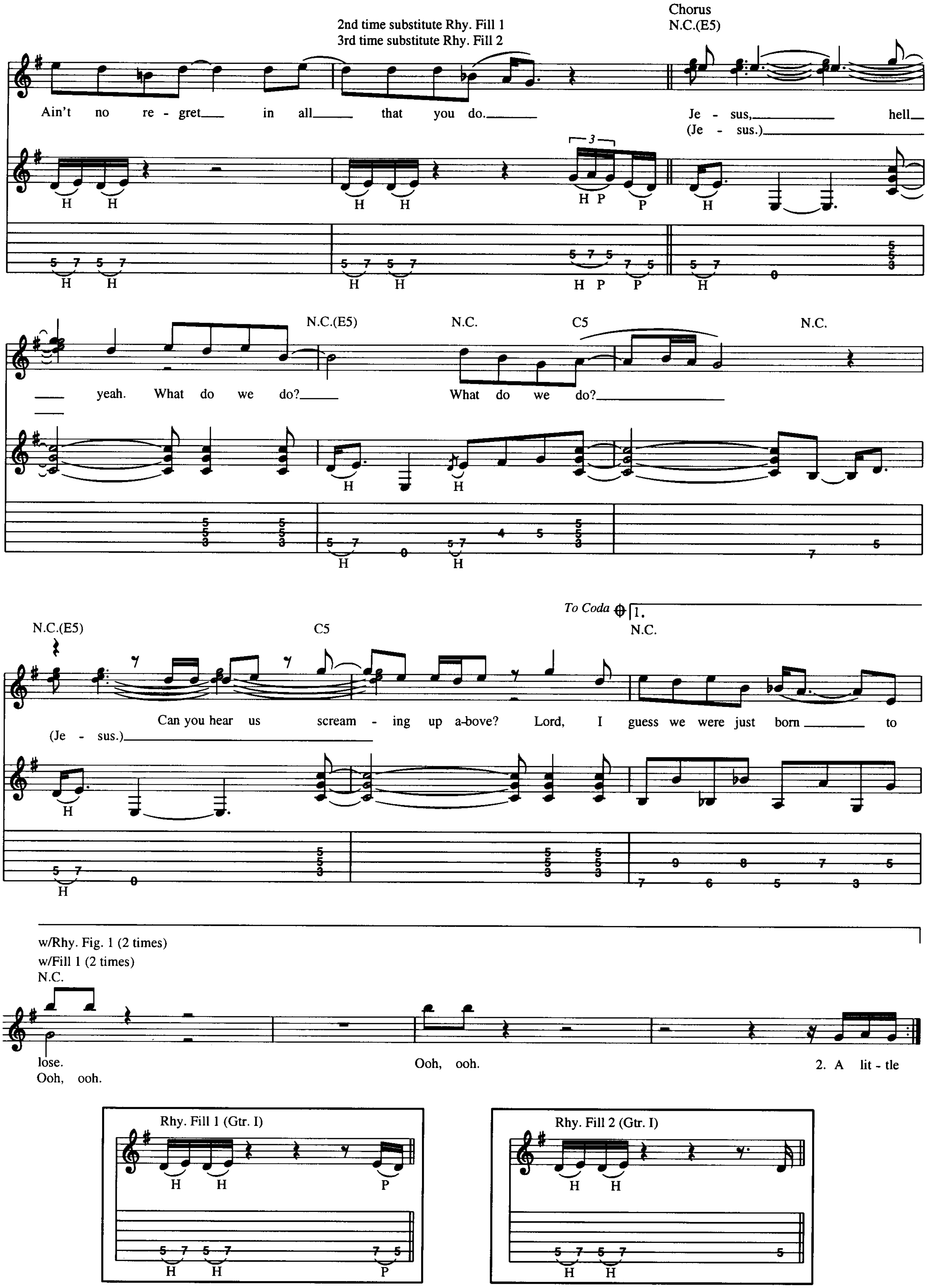


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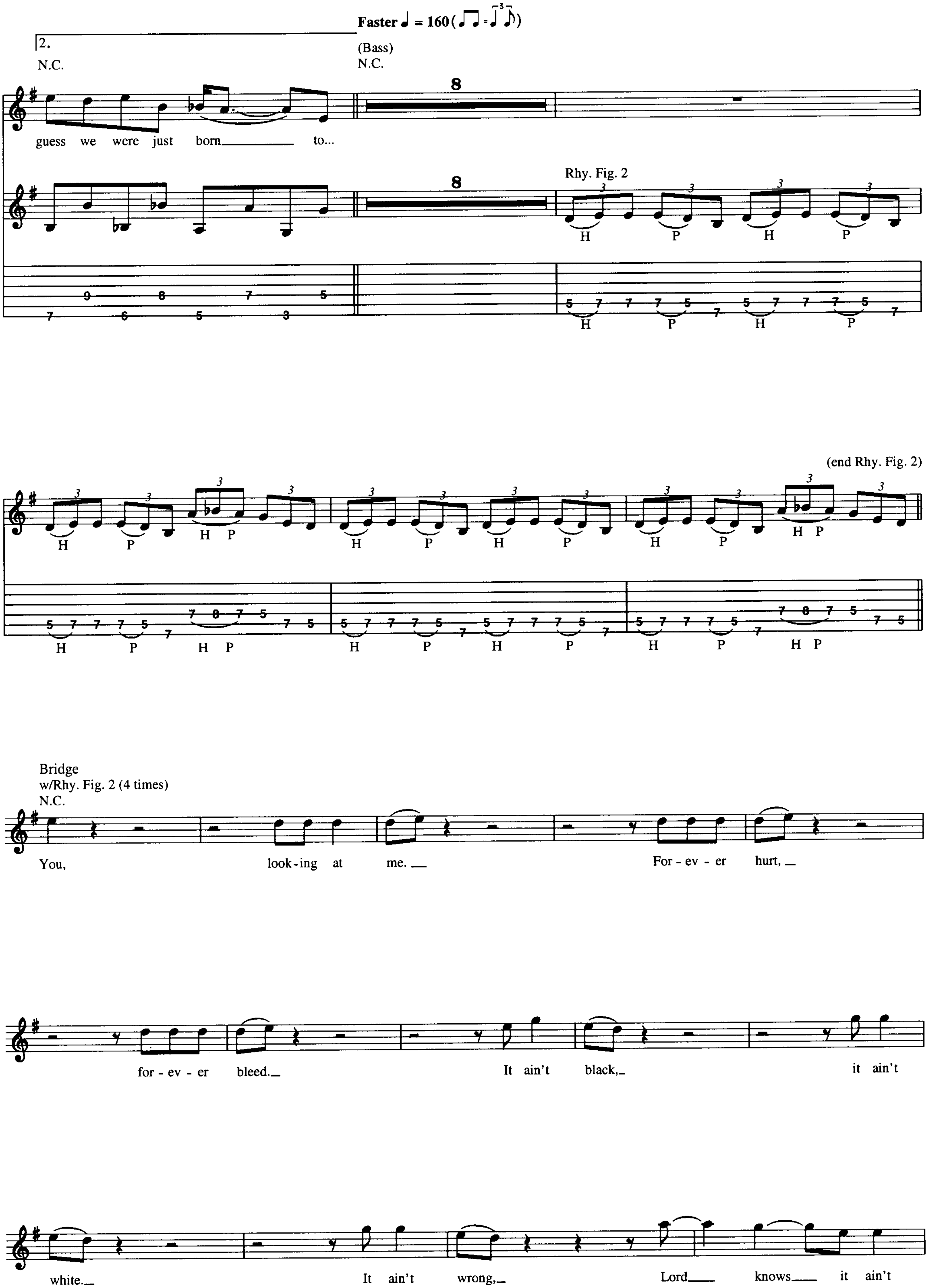
2. Far beyond high, dramatically low.
Eternal stare, as if I care to know.
All of this struggle, all of this work.
In the end you die like some moronic jerk.
Shot my drugs, drank my booze.
Tired of joy and self abuse.
Eternally jaded through and through.
Just a self-loathing fuck without a clue. *(To Chorus)*
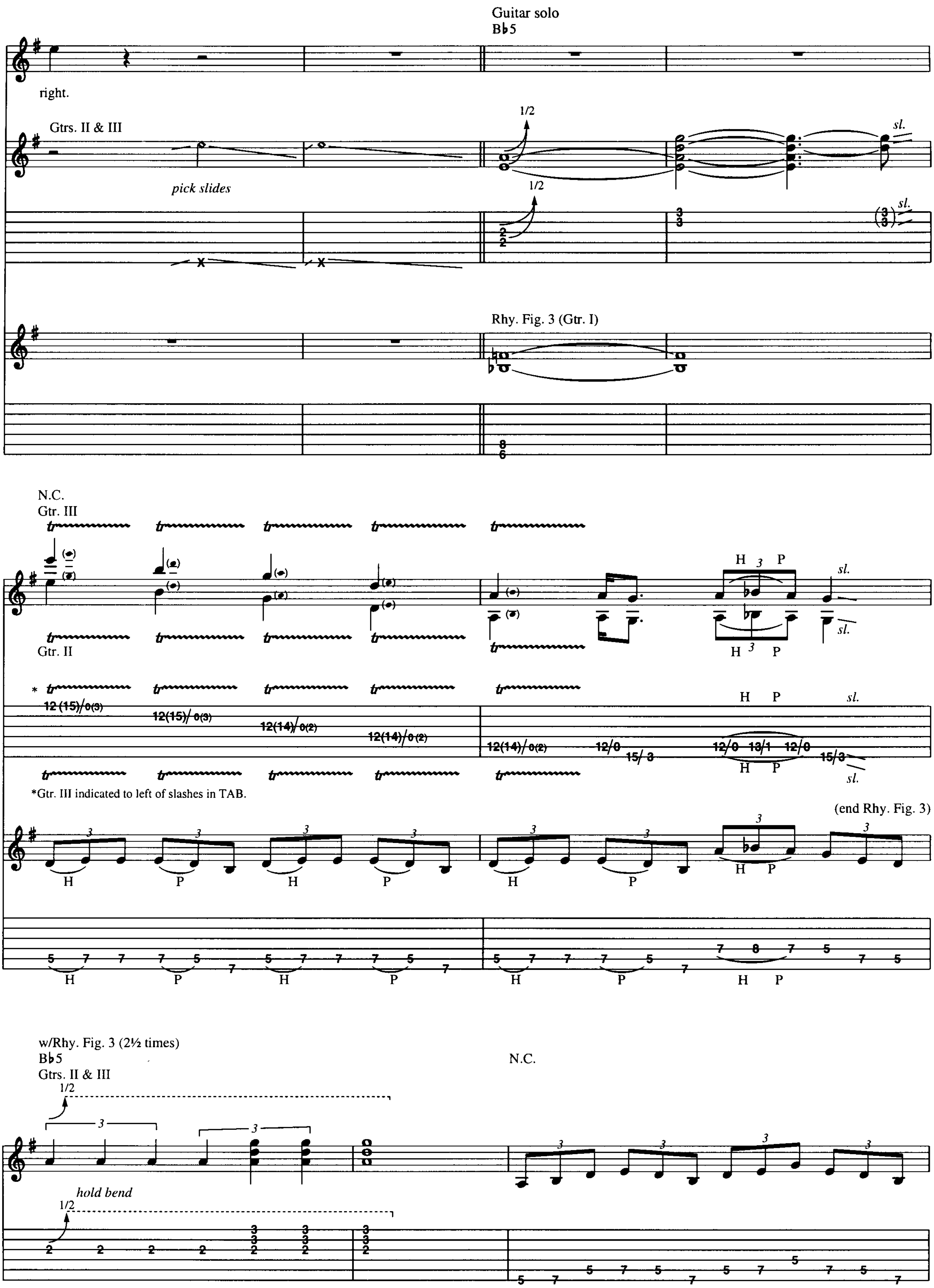
BORN TO LOSE

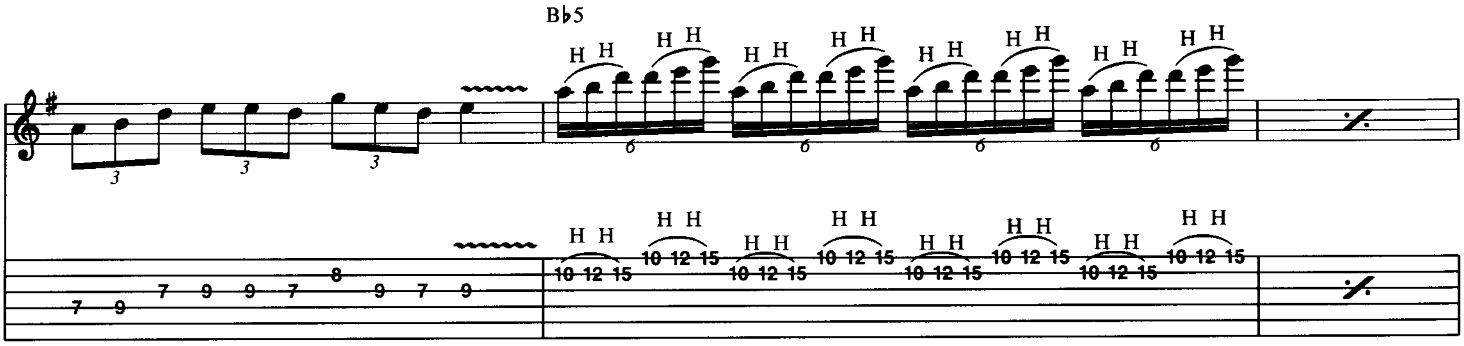
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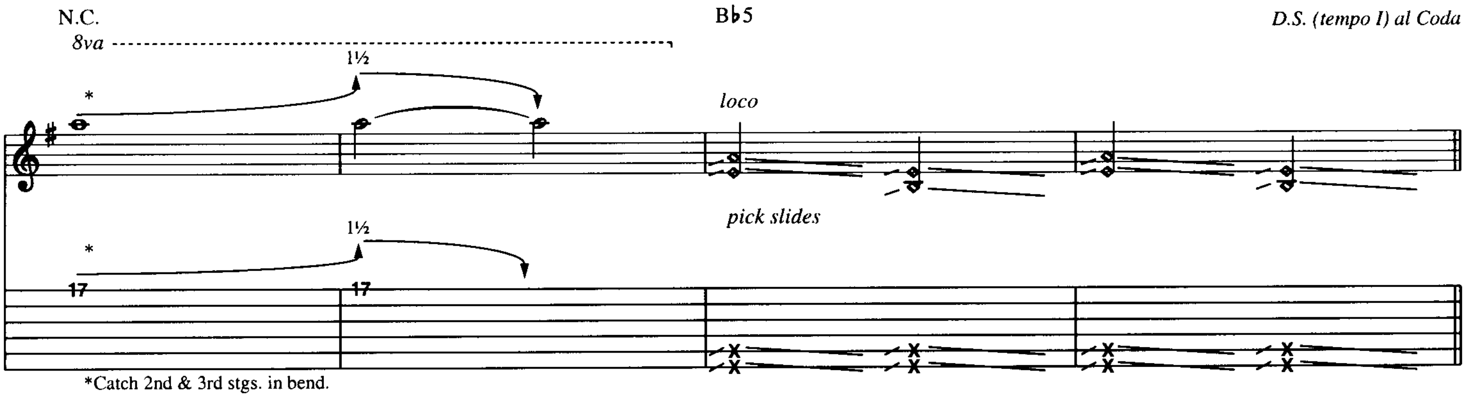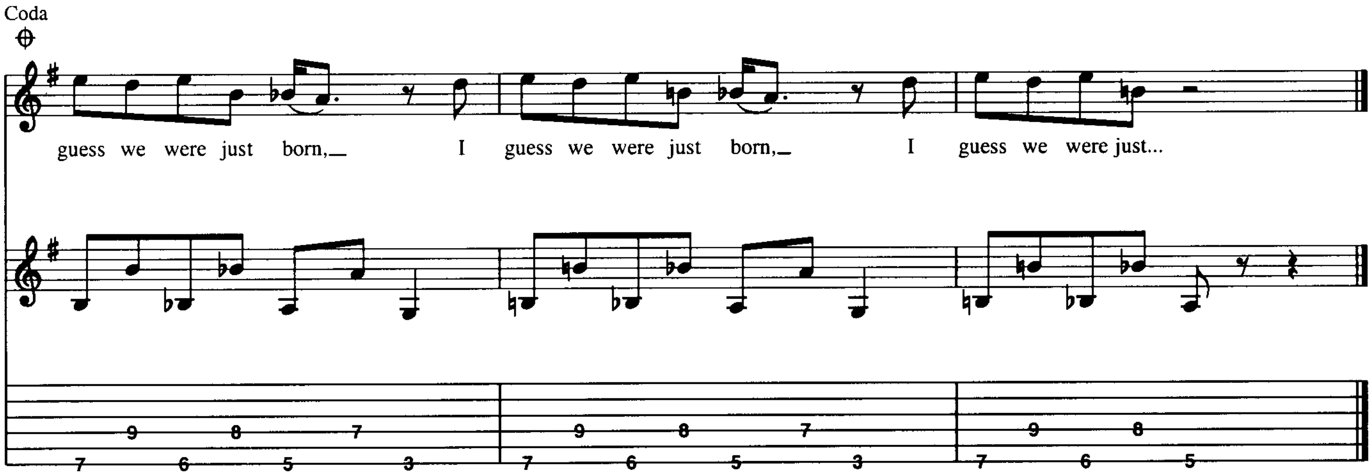



2nd time substitute Rhy. Fill 1
3rd time substitute Rhy. Fill 2
Chorus
N.C.(E5)
Ain't no re - gret in all that you do.
Je - sus, hell
(Je - sus.)
yeah. What do we do?
N.C.(E5)
N.C.
C5
N.C.
What do we do?
To Coda
1.
N.C.(E5)
C5
N.C.
Can you hear us scream - ing up a-bove? Lord, I guess we were just born to
(Je - sus.)
w/Rhy. Fig. 1 (2 times)
w/Fill 1 (2 times)
N.C.
lose.
Ooh, ooh.
Ooh, ooh.
2. A lit - tle
Rhy. Fill 1 (Gtr. I)
Rhy. Fill 2 (Gtr. I)


Faster ♩ = 160
2.
N.C.
(Bass)
N.C.
8
guess we were just born to...
Rhy. Fig. 2
H P H P
(end Rhy. Fig. 2)
Bridge
w/Rhy. Fig. 2 (4 times)
N.C.
You, looking at me. Forever hurt,
forever bleed. It ain't black, it ain't
white. It ain't wrong, Lord knows it ain't


Guitar solo
B♭5
right.
Gtrs. II & III
pick slides
sl.
Rhy. Fig. 3 (Gtr. I)
N.C.
Gtr. III
Gtr. II
*Gtr. III indicated to left of slashes in TAB.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2½ times)
B♭5
Gtrs. II & III
hold bend
N.C.
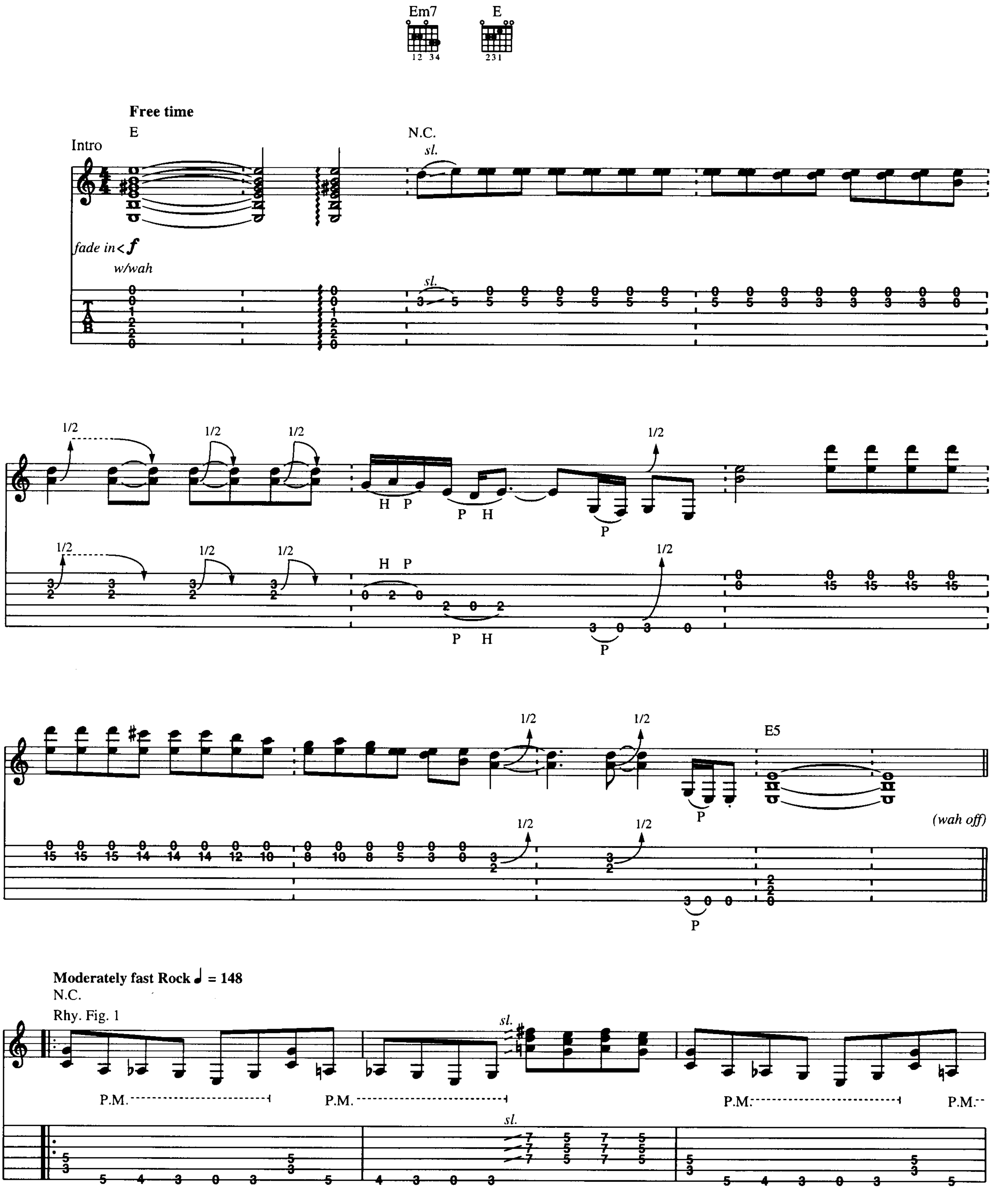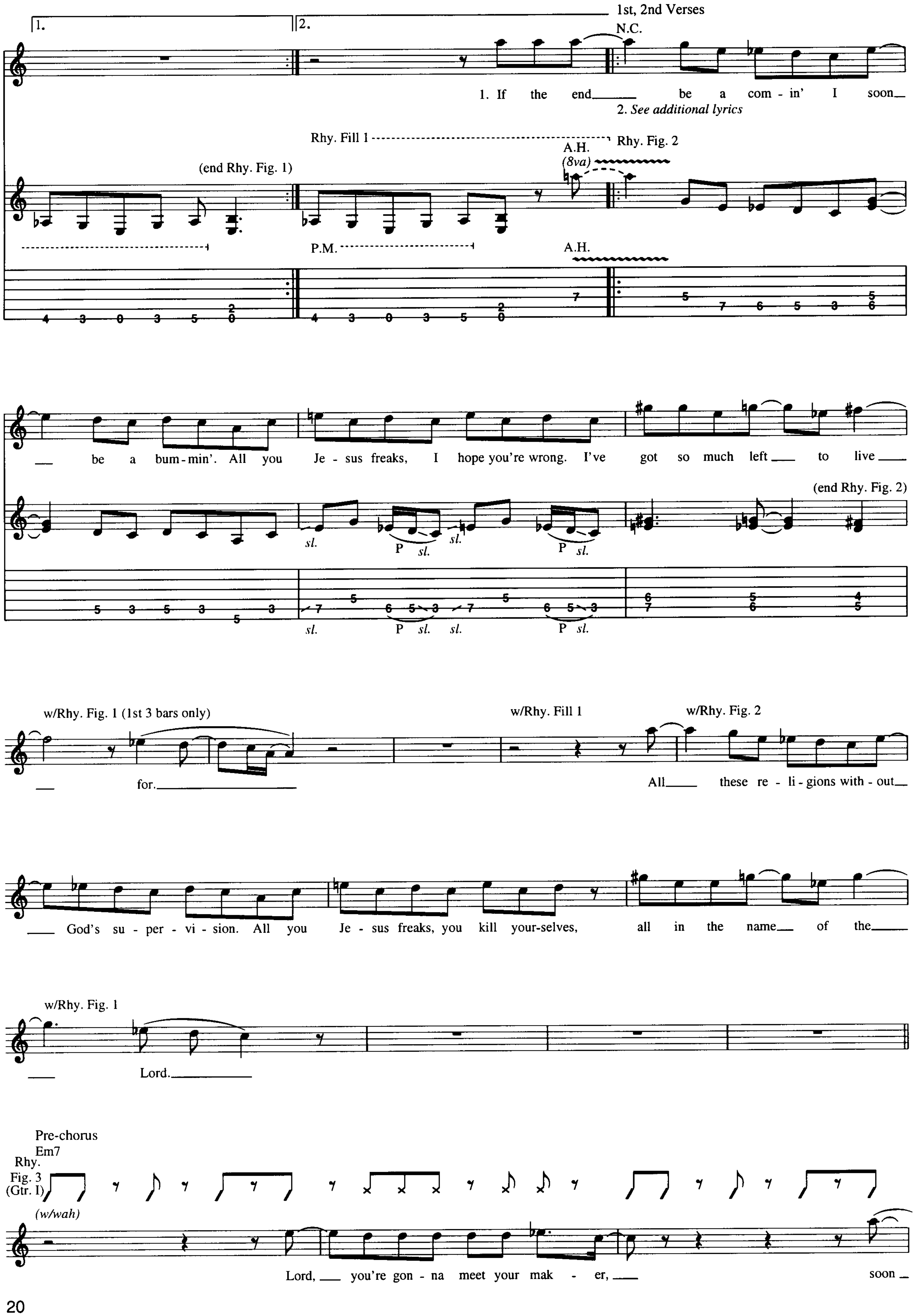






Additional Lyrics
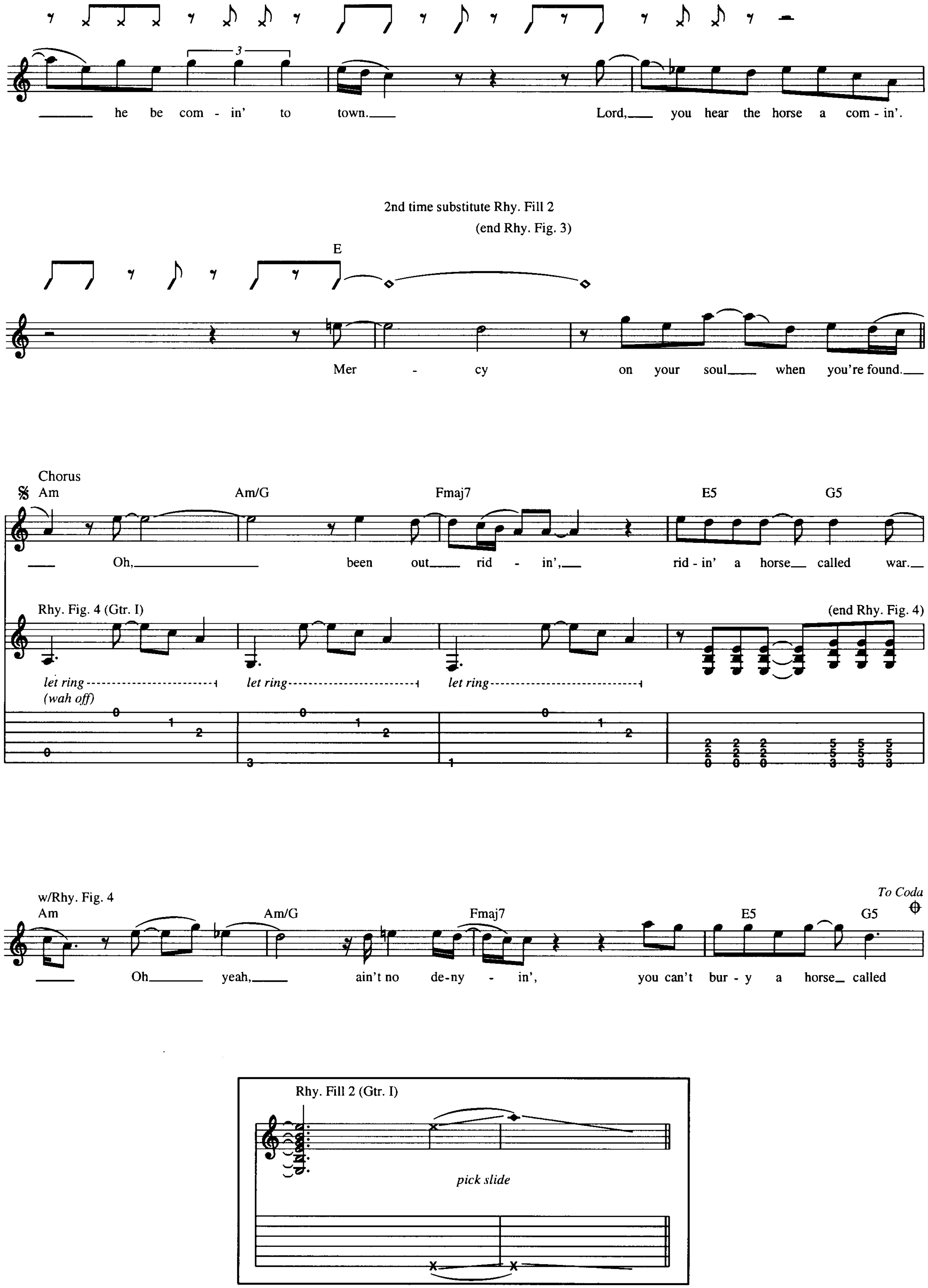
2. A little hating on my TV screen.
   A little hating in the news that I read.
   Lay to rest a soul so kind.
   Rewarding the wrong, feeding the twisted mind. *(To Chorus)*

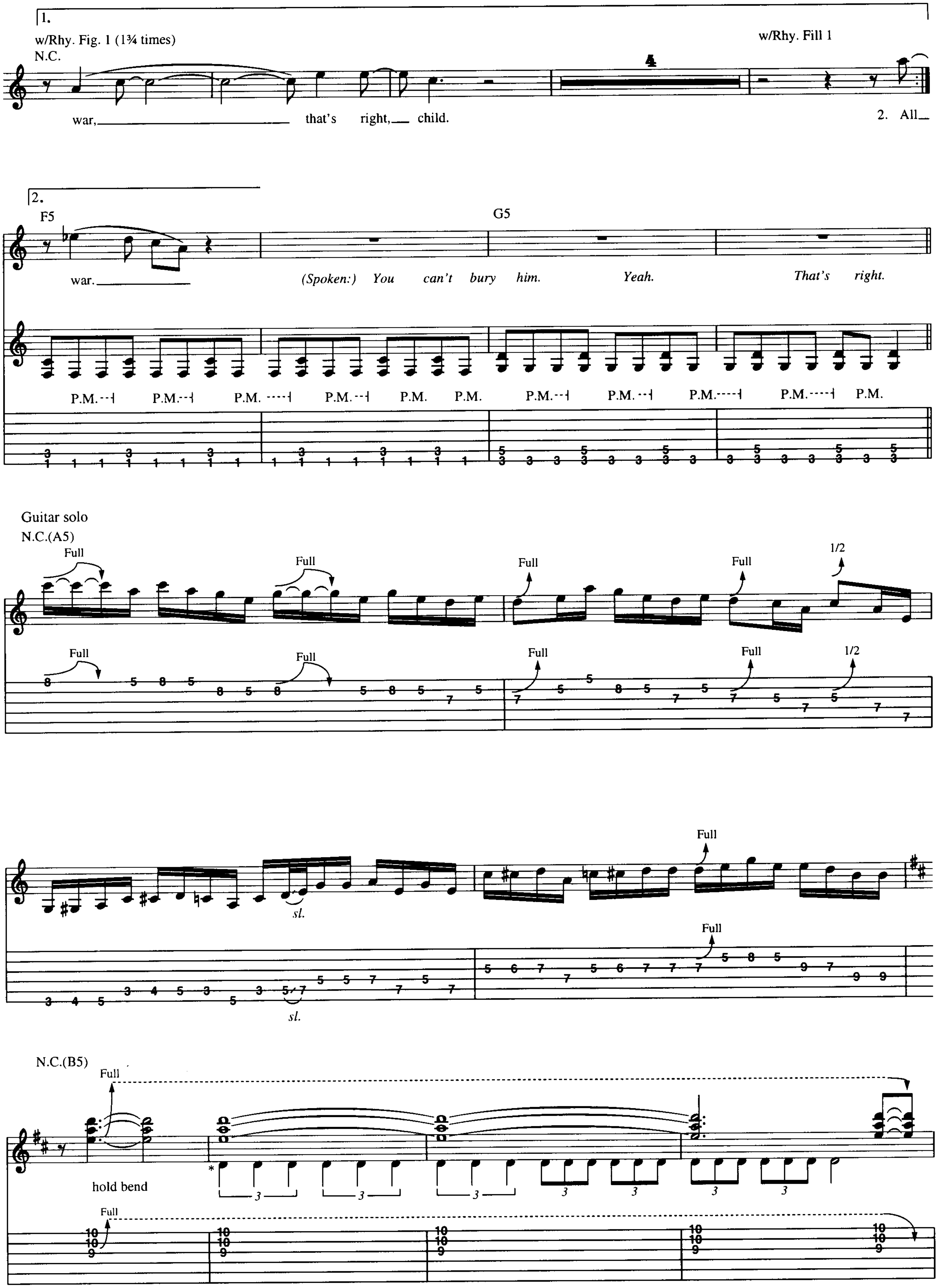
HORSE CALLED WAR

Words and Music by
Zakk Wylde
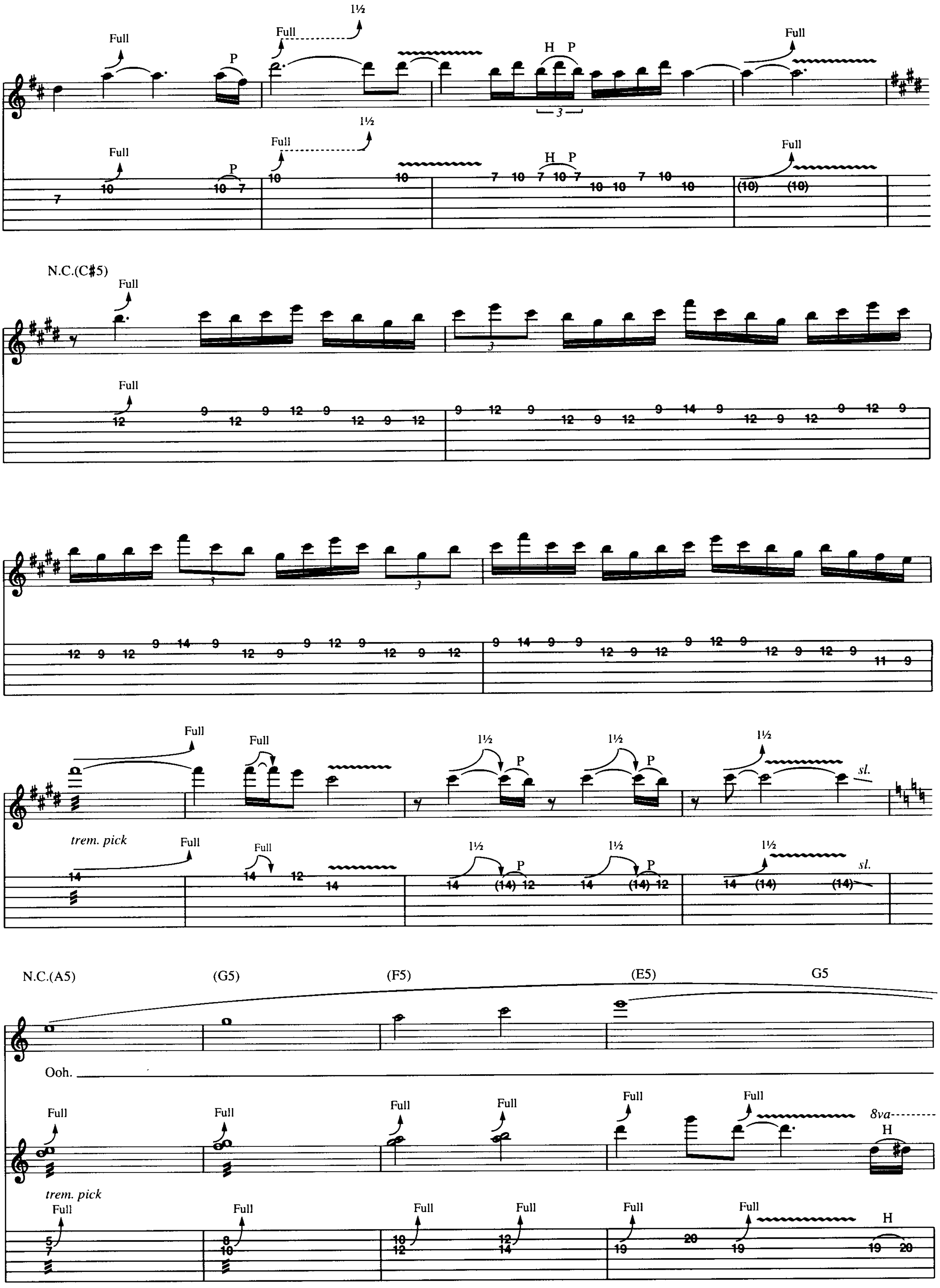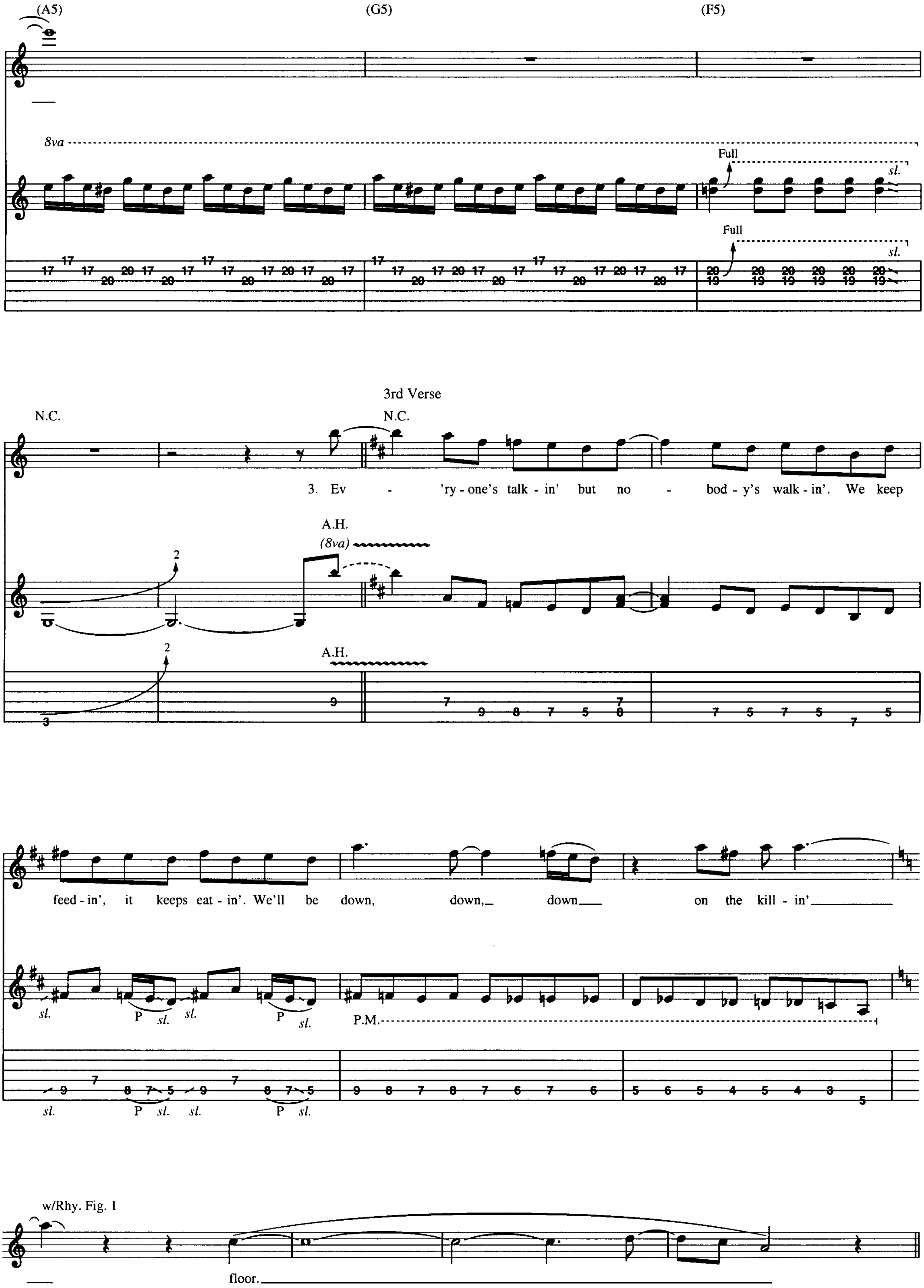



1.
2.
1st, 2nd Verses
N.C.
1. If the end be a com - in' I soon
2. See additional lyrics
Rhy. Fill 1
A.H.
(8va)
Rhy. Fig. 2
(end Rhy. Fig. 1)
P.M.
A.H.
be a bum - min'. All you Je - sus freaks, I hope you're wrong. I've got so much left to live
(end Rhy. Fig. 2)
sl.
P
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fill 1
w/Rhy. Fig. 2
for.
All these re - li - gions with - out
God's su - per - vi - sion. All you Je - sus freaks, you kill your-selves, all in the name of the
w/Rhy. Fig. 1
Lord.
Pre-chorus
Em7
Rhy. Fig. 3 (Gtr. I)
(w/wah)
Lord, you're gon - na meet your mak - er, soon
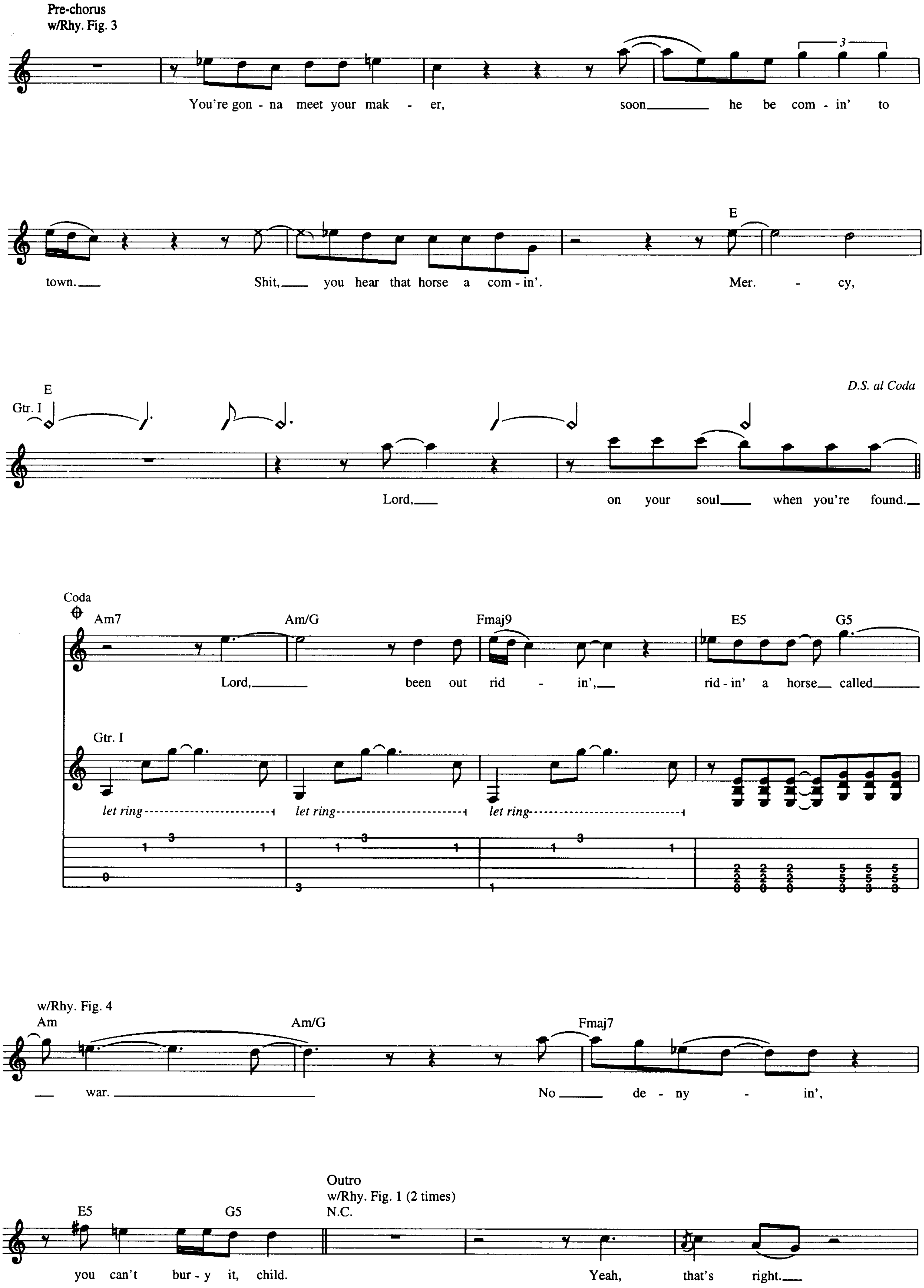

he be com - in' to town.
Lord, you hear the horse a com - in'.
2nd time substitute Rhy. Fill 2
(end Rhy. Fig. 3)
E
Mer - cy on your soul when you're found.
Chorus
Am
Am/G
Fmaj7
E5
G5
Oh, been out rid - in', rid - in' a horse called war.
Rhy. Fig. 4 (Gtr. I)
(end Rhy. Fig. 4)
let ring
(wah off)
w/Rhy. Fig. 4
To Coda
Oh yeah, ain't no de-ny - in', you can't bur - y a horse called
Rhy. Fill 2 (Gtr. I)
pick slide
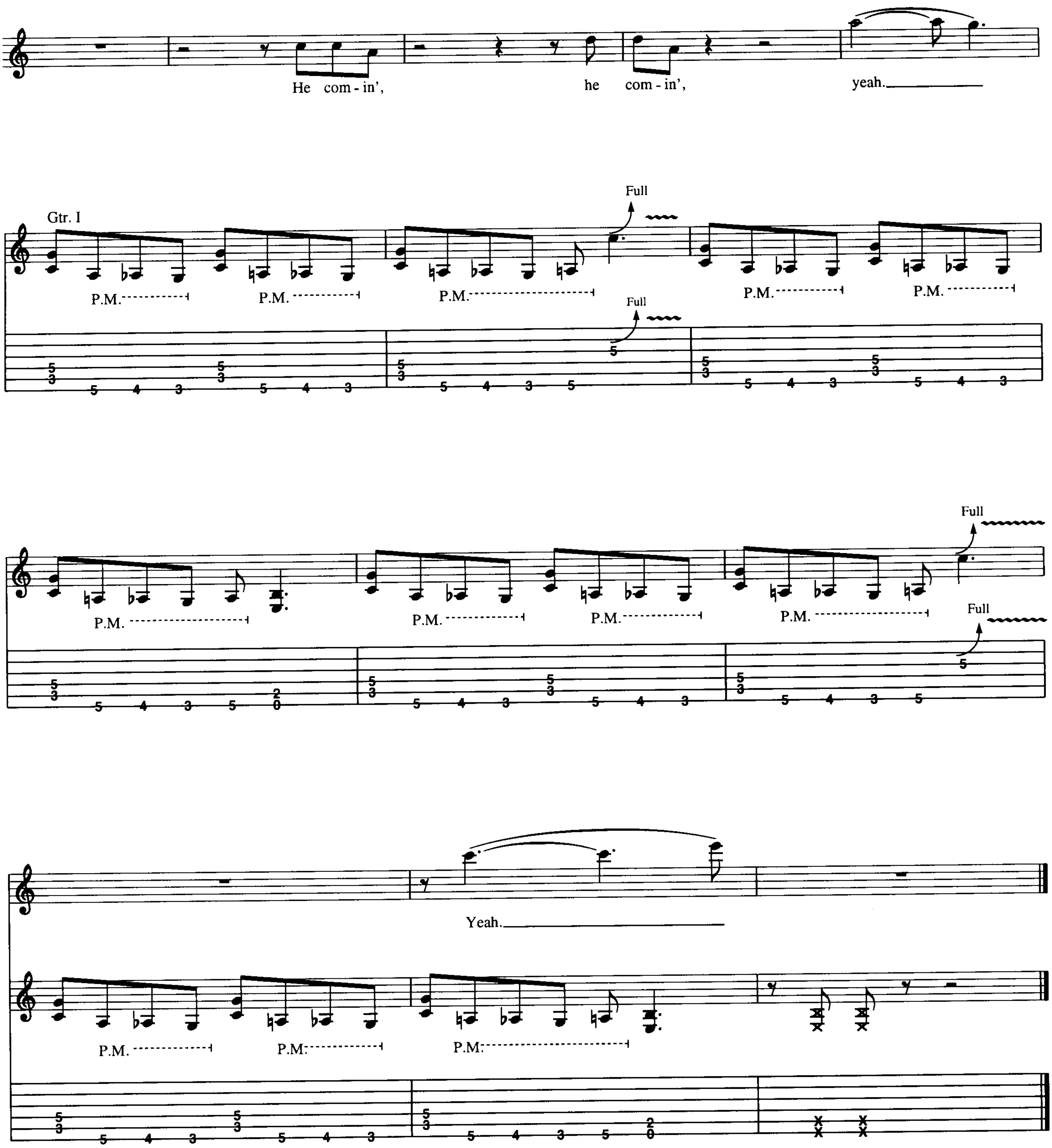


*Flick toggle switch btwn. on & off positions in rhythm indicated.


Full
1½
H P
P
N.C.(C♯5)
trem. pick
sl.
N.C.(A5)
(G5)
(F5)
(E5)
G5
Ooh.
8va
H


(A5)
(G5)
(F5)
8va
Full
sl.
Full
sl.
3rd Verse
N.C.
N.C.
3. Ev - 'ry - one's talk - in' but no - bod - y's walk - in'. We keep
A.H.
(8va)
2
2
A.H.
feed - in', it keeps eat - in'. We'll be down, down, down on the kill - in'
sl.
P sl. sl.
P sl.
P.M.
sl.
P sl. sl.
P sl.
w/Rhy. Fig. 1
floor.


Pre-chorus
w/Rhy. Fig. 3
You're gon - na meet your mak - er, soon he be com - in' to
town. Shit, you hear that horse a com - in'.
E
Mer. - cy,
E
Gtr. I
D.S. al Coda
Lord, on your soul when you're found.
Coda
Am7
Am/G
Fmaj9
E5
G5
Lord, been out rid - in', rid - in' a horse called
Gtr. I
let ring
let ring
let ring
w/Rhy. Fig. 4
Am
Am/G
Fmaj7
war. No de - ny - in',
E5
G5
Outro
w/Rhy. Fig. 1 (2 times)
N.C.
you can't bur - y it, child. Yeah, that's right.
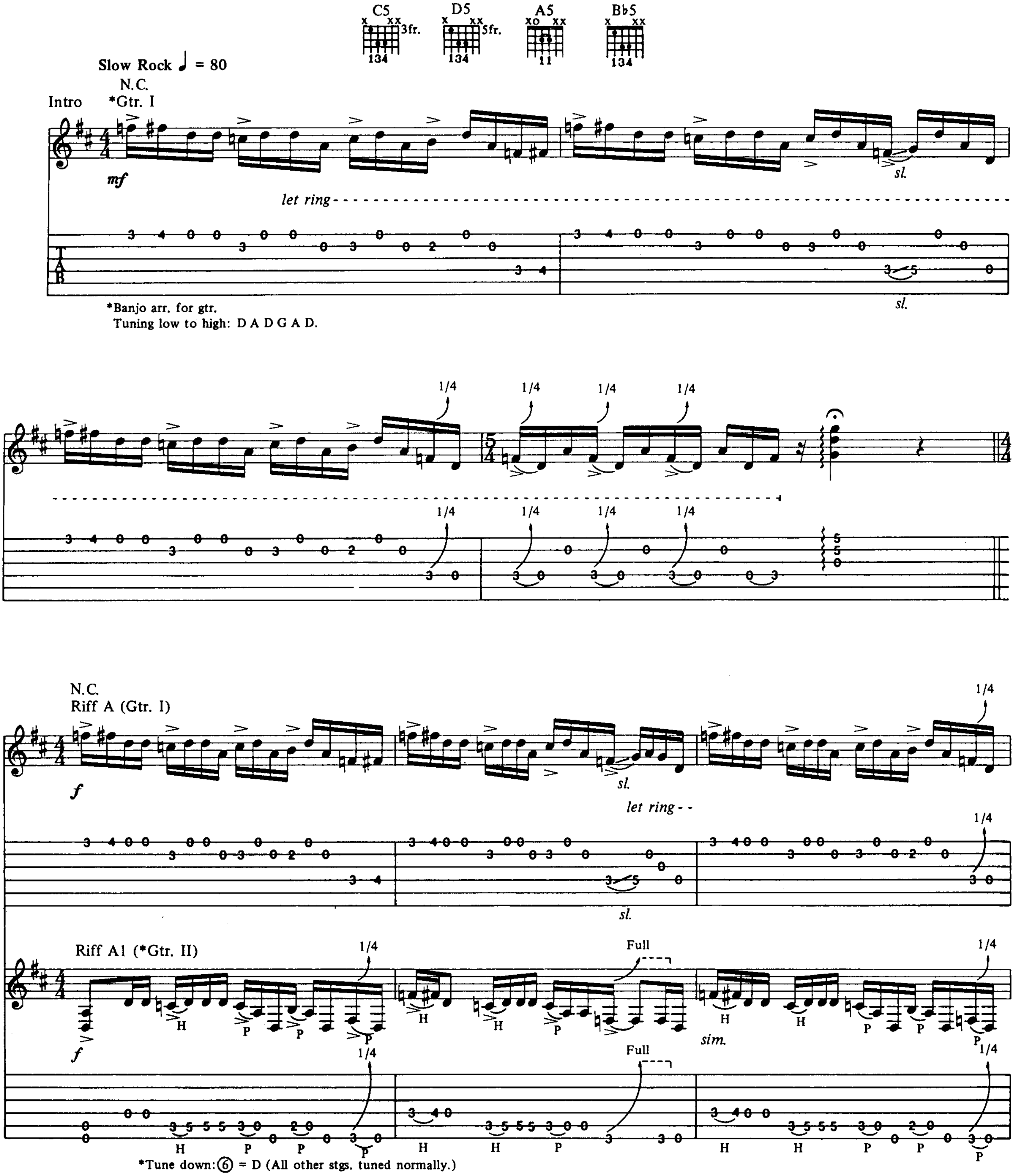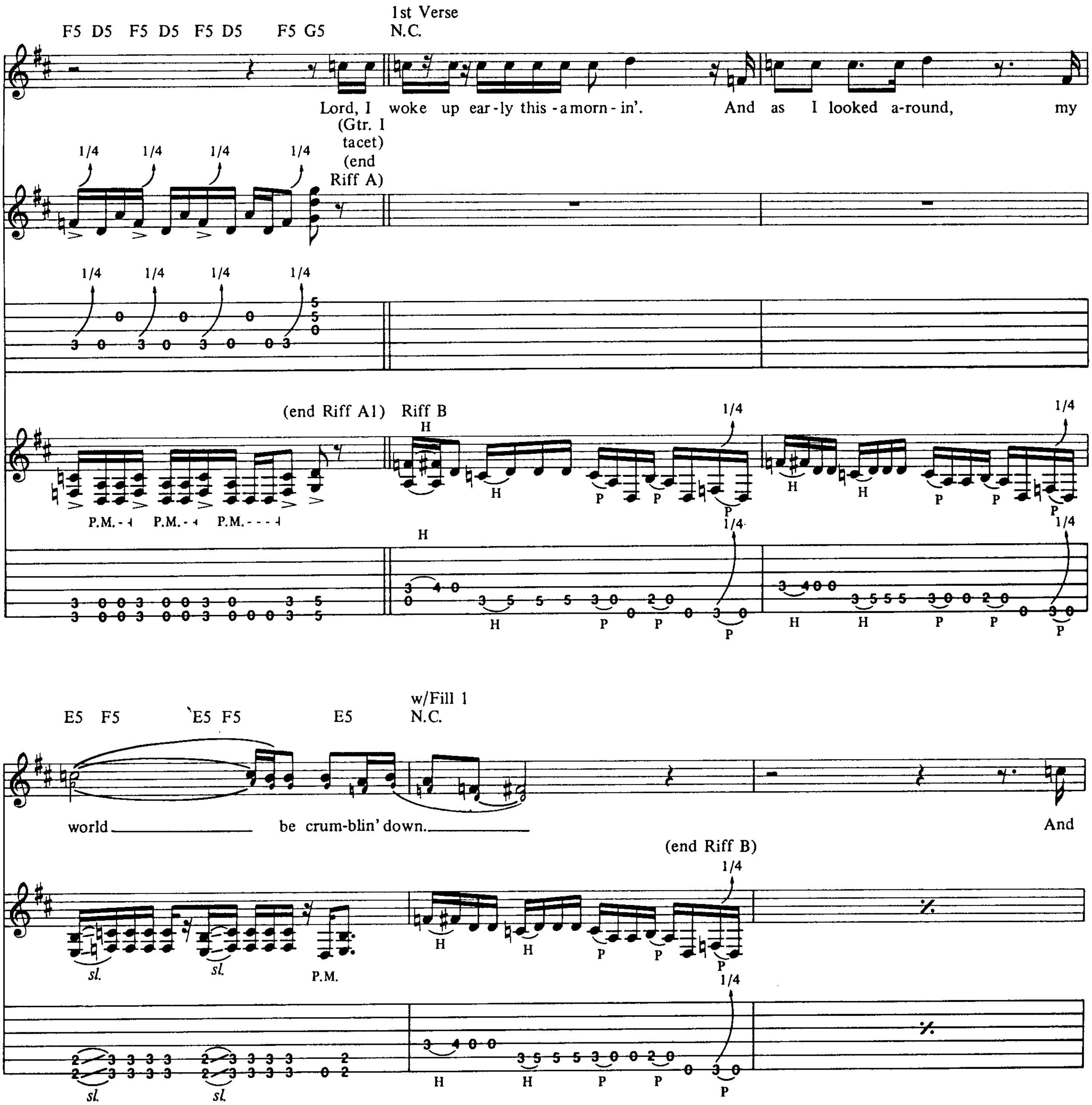


Additional Lyrics

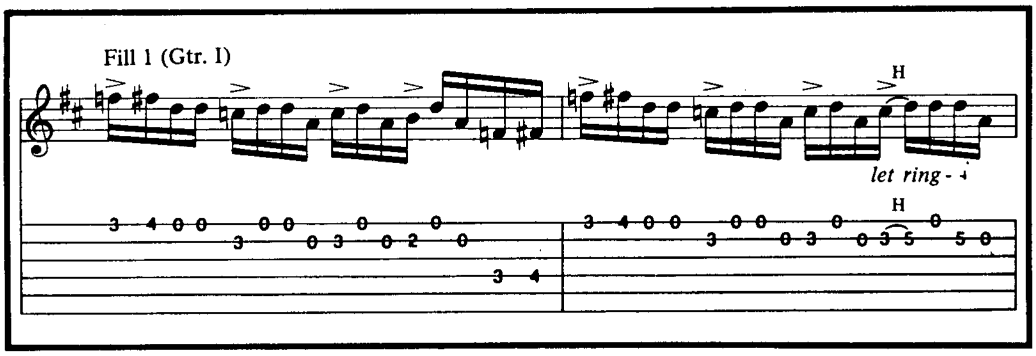
2. All of this hatin', just social masturbation.
All you Jesus freaks, we need you now.
What the hell are you waiting for?
Through all the pollution ain't seen no solution
For you Jesus freaks that ride the horse
They call war. *(To Pre-chorus)*
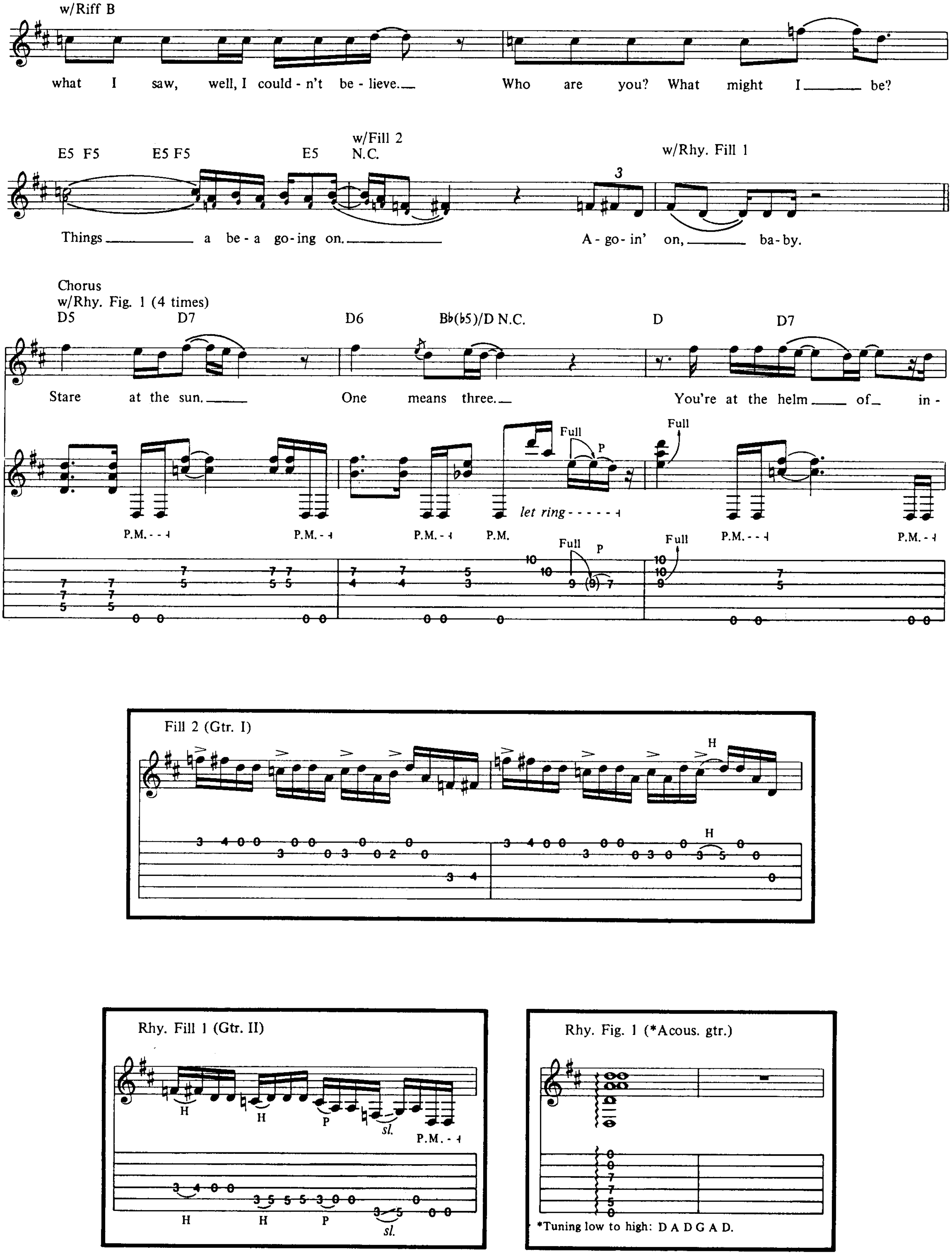
LOSIN' YOUR MIND
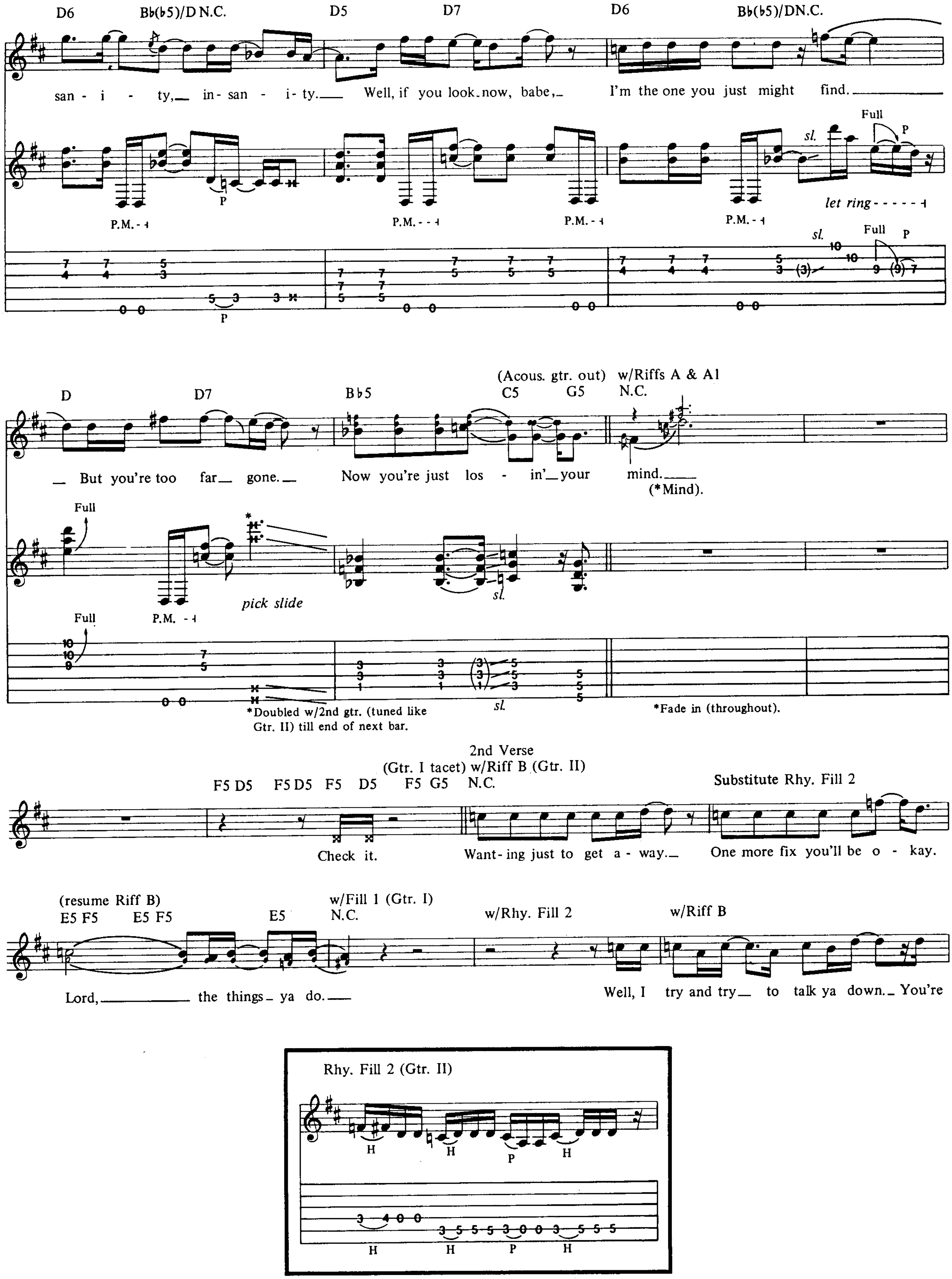
Words and Music by
Zakk Wylde
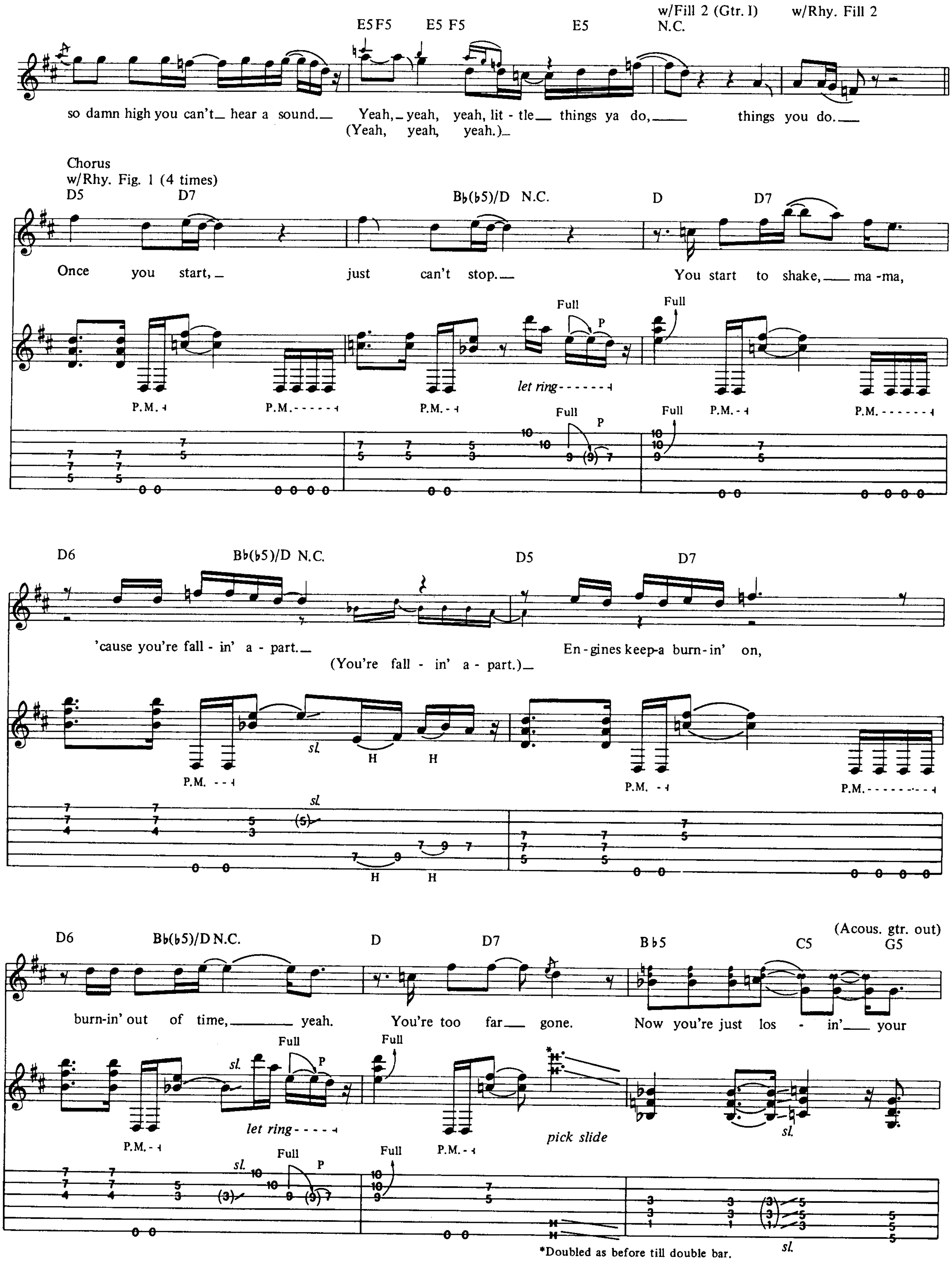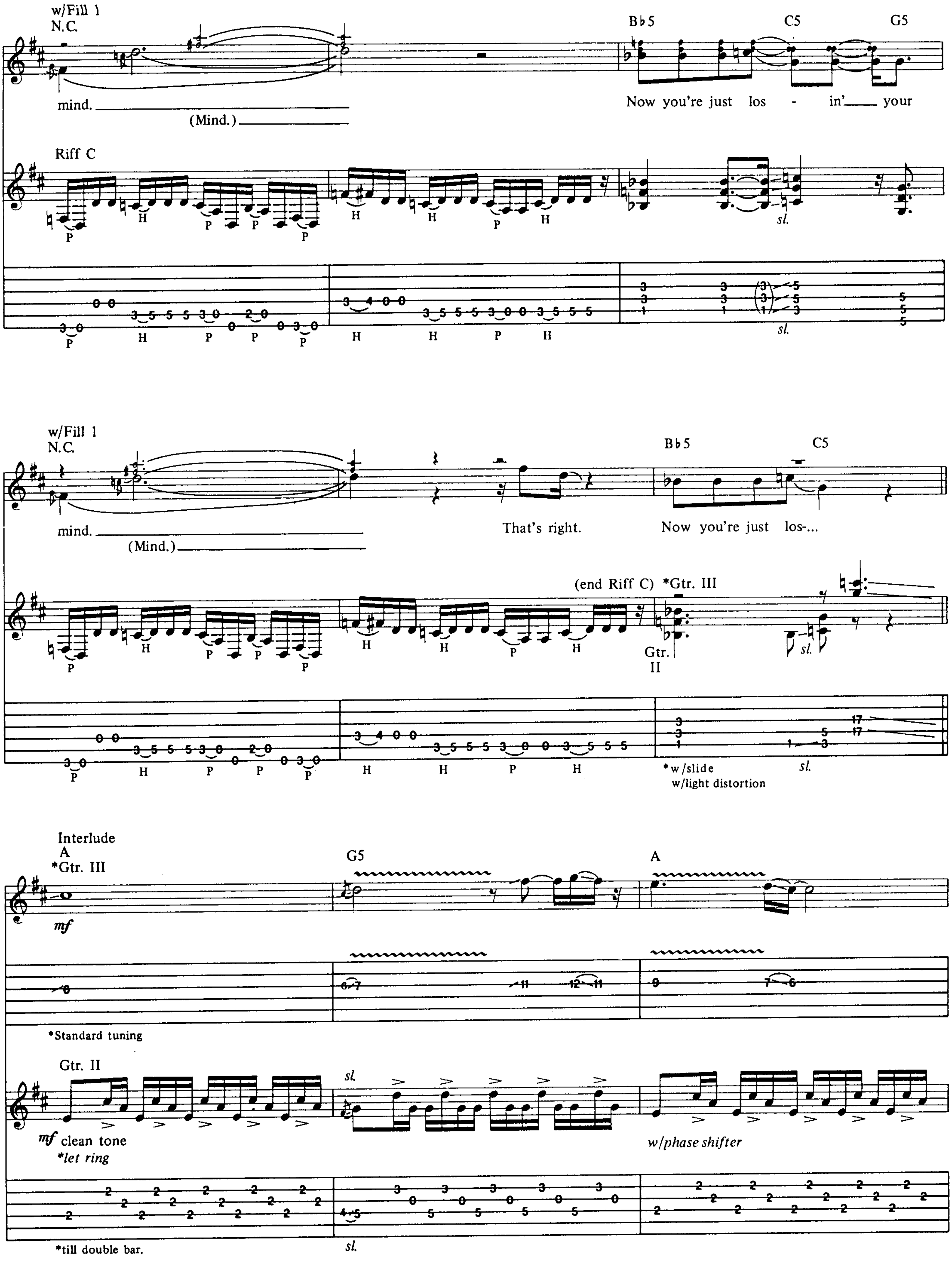



1st Verse
F5 D5 F5 D5 F5 D5 F5 G5 N.C.
Lord, I woke up ear-ly this-a morn-in'. And as I looked a-round, my
(Gtr. I tacet)
(end Riff A)
1/4
(end Riff A1)
Riff B
P.M.
H
P
E5 F5 E5 F5 E5
w/Fill 1
N.C.
world be crum-blin' down. And
(end Riff B)
sl.
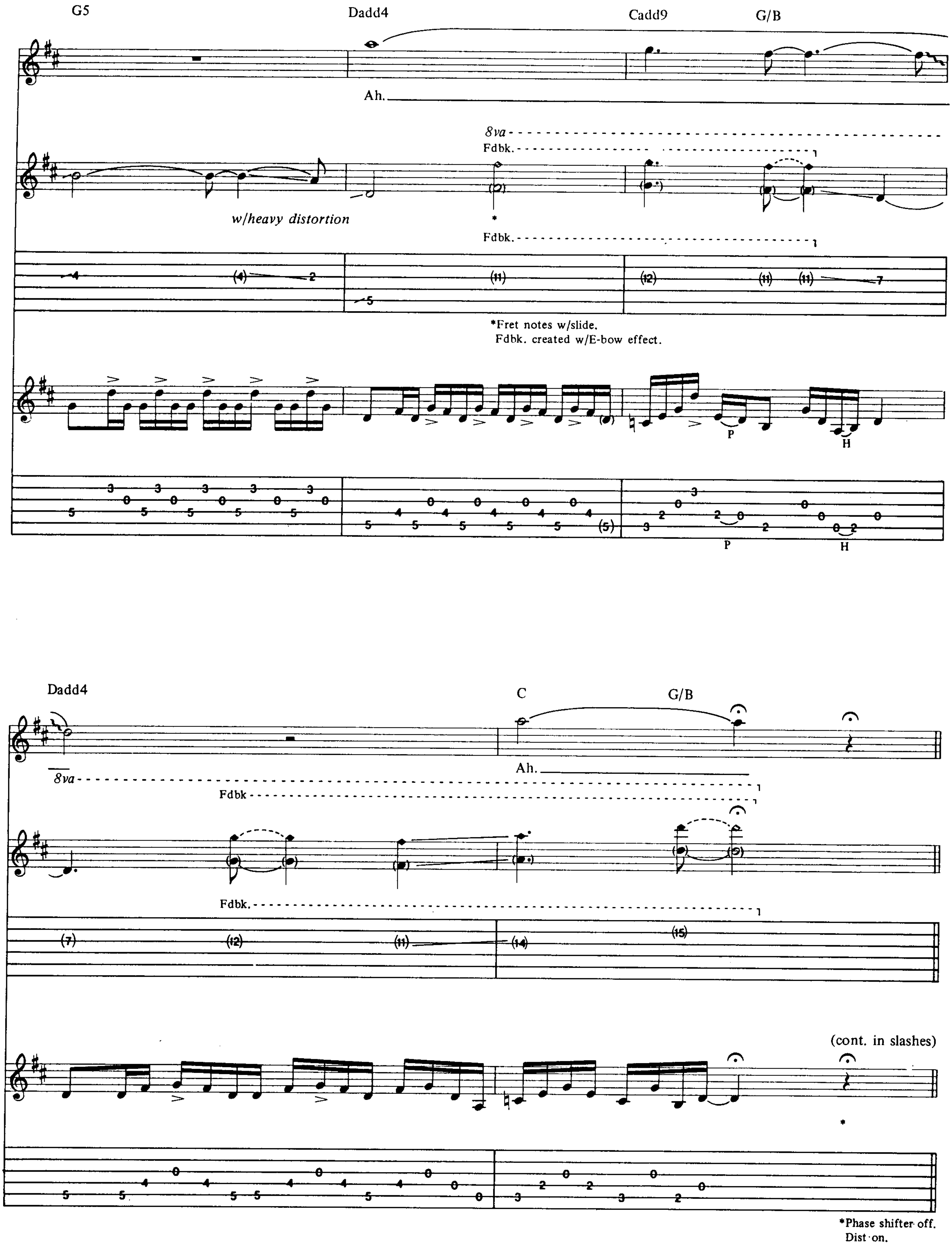

Fill 1 (Gtr. I)
H
let ring
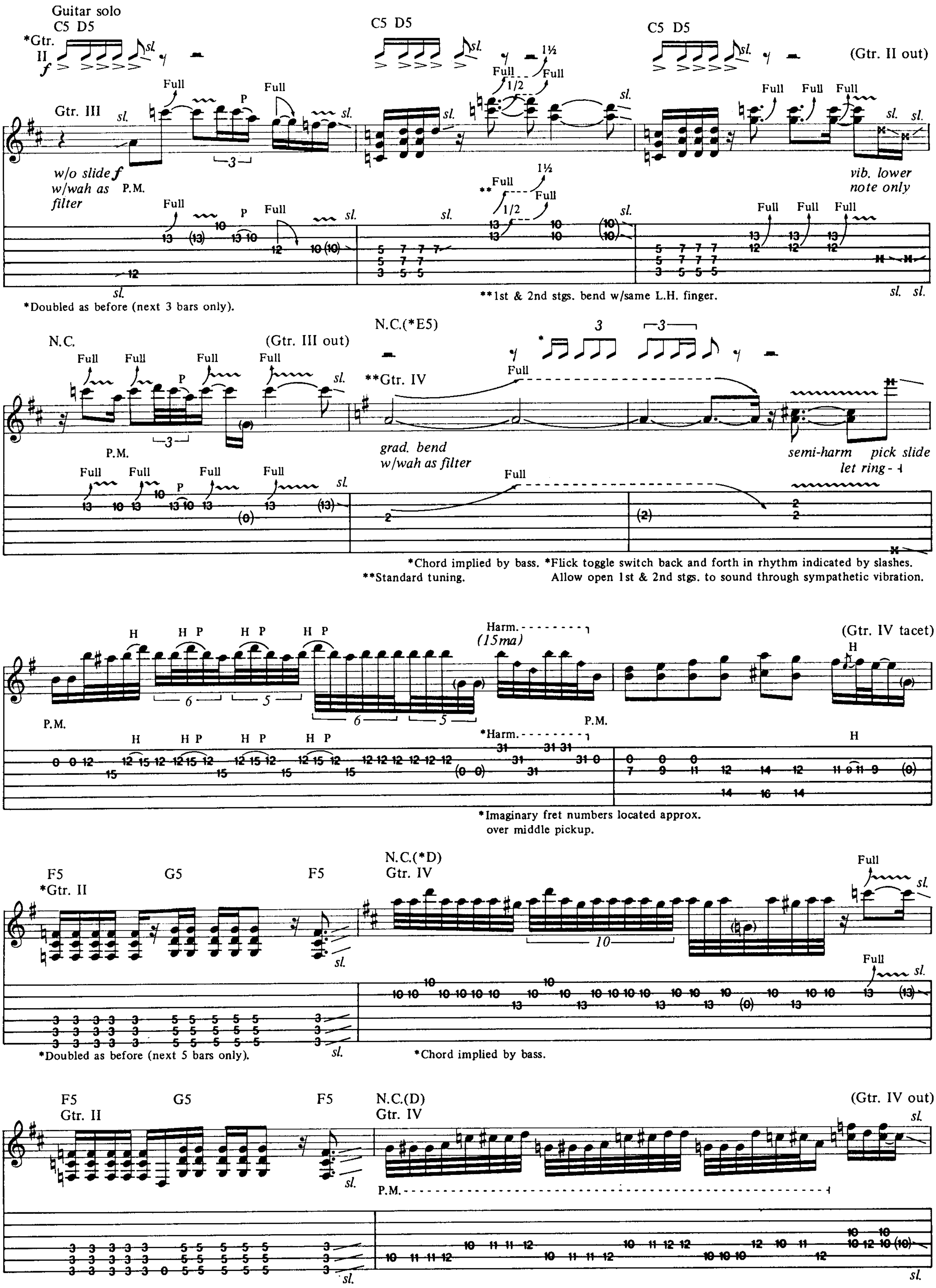

w/Riff B
what I saw, well, I could-n't be-lieve.
Who are you? What might I be?
E5 F5 E5 F5 E5
w/Fill 2
N.C.
w/Rhy. Fill 1
Things a be-a go-ing on.
A-go-in' on, ba-by.
Chorus
w/Rhy. Fig. 1 (4 times)
D5 D7 D6 Bb(b5)/D N.C. D D7
Stare at the sun.
One means three.
You're at the helm of in-
P.M.
let ring
Full
P
Fill 2 (Gtr. I)
H
Rhy. Fill 1 (Gtr. II)
H
P
sl.
Rhy. Fig. 1 (*Acous. gtr.)
*Tuning low to high: D A D G A D.


D6 Bb(b5)/D N.C. D5 D7 D6 Bb(b5)/DN.C.
san - i - ty, in - san - i - ty. Well, if you look now, babe, I'm the one you just might find.
P.M. P Full P sl. let ring
(Acous. gtr. out) w/Riffs A & A1
D D7 Bb5 C5 G5 N.C.
But you're too far gone. Now you're just los - in' your mind.
(*Mind).
Full P.M. pick slide sl.
*Doubled w/2nd gtr. (tuned like Gtr. II) till end of next bar.
*Fade in (throughout).
2nd Verse
(Gtr. I tacet) w/Riff B (Gtr. II)
F5 D5 F5 D5 F5 D5 F5 G5 N.C.
Substitute Rhy. Fill 2
Check it. Want-ing just to get a - way. One more fix you'll be o - kay.
(resume Riff B)
E5 F5 E5 F5 E5
w/Fill 1 (Gtr. I)
N.C.
w/Rhy. Fill 2
w/Riff B
Lord, the things ya do. Well, I try and try to talk ya down. You're
Rhy. Fill 2 (Gtr. II)
H H P H
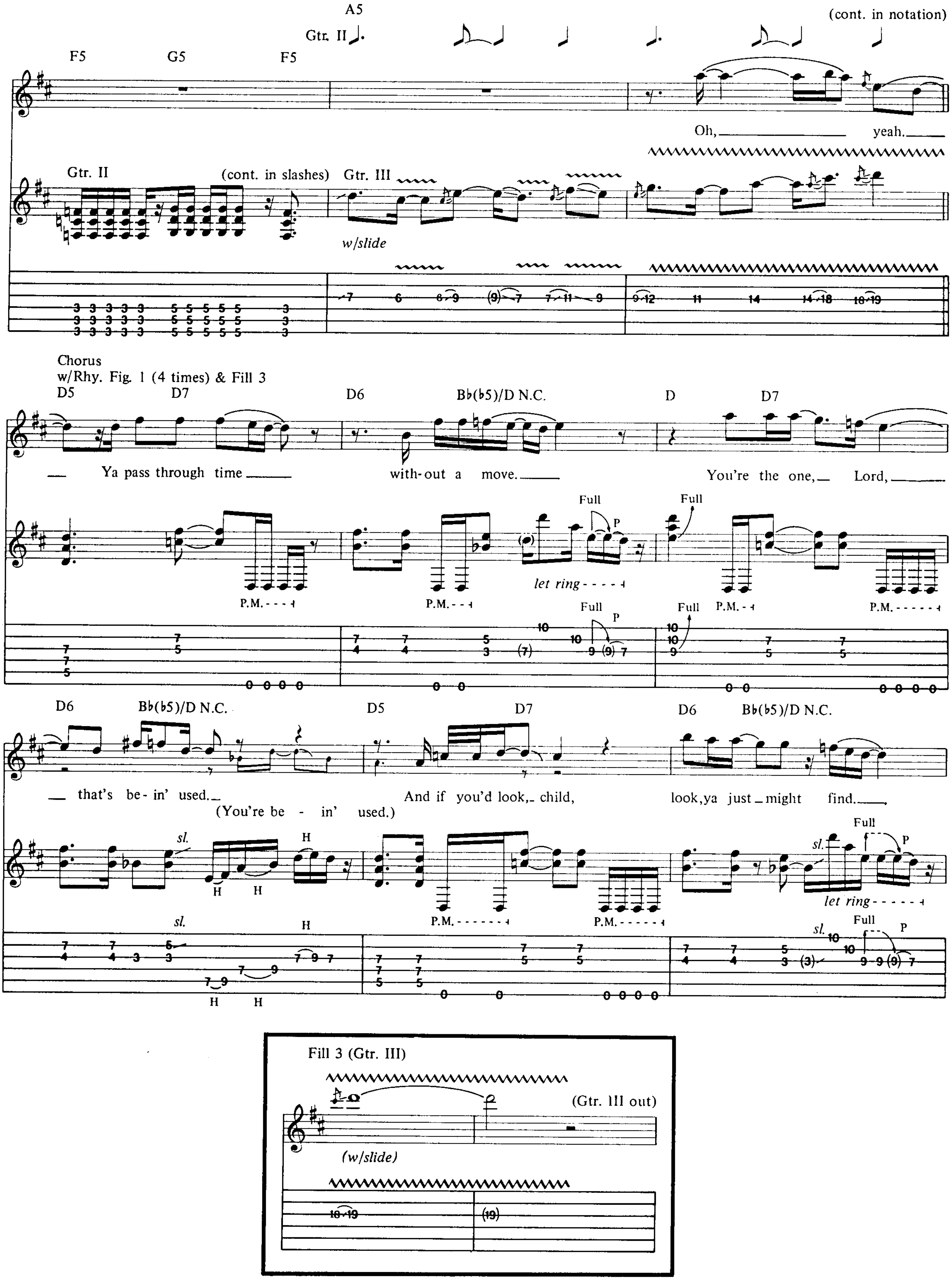

w/Fill 2 (Gtr. I)
w/Rhy. Fill 2
E5 F5 E5 F5 E5 N.C.
so damn high you can't hear a sound. Yeah, yeah, yeah, lit - tle things ya do, things you do.
(Yeah, yeah, yeah.)
Chorus
w/Rhy. Fig. 1 (4 times)
D5 D7 B♭(♭5)/D N.C. D D7
Once you start, just can't stop. You start to shake, ma - ma,
Full
P
let ring
P.M.
D6 B♭(♭5)/D N.C. D5 D7
'cause you're fall - in' a - part. En - gines keep-a burn - in' on,
(You're fall - in' a - part.)
sl.
H
D6 B♭(♭5)/D N.C. D D7 B♭5 C5 G5
(Acous. gtr. out)
burn-in' out of time, yeah. You're too far gone. Now you're just los - in' your
pick slide
*Doubled as before till double bar.
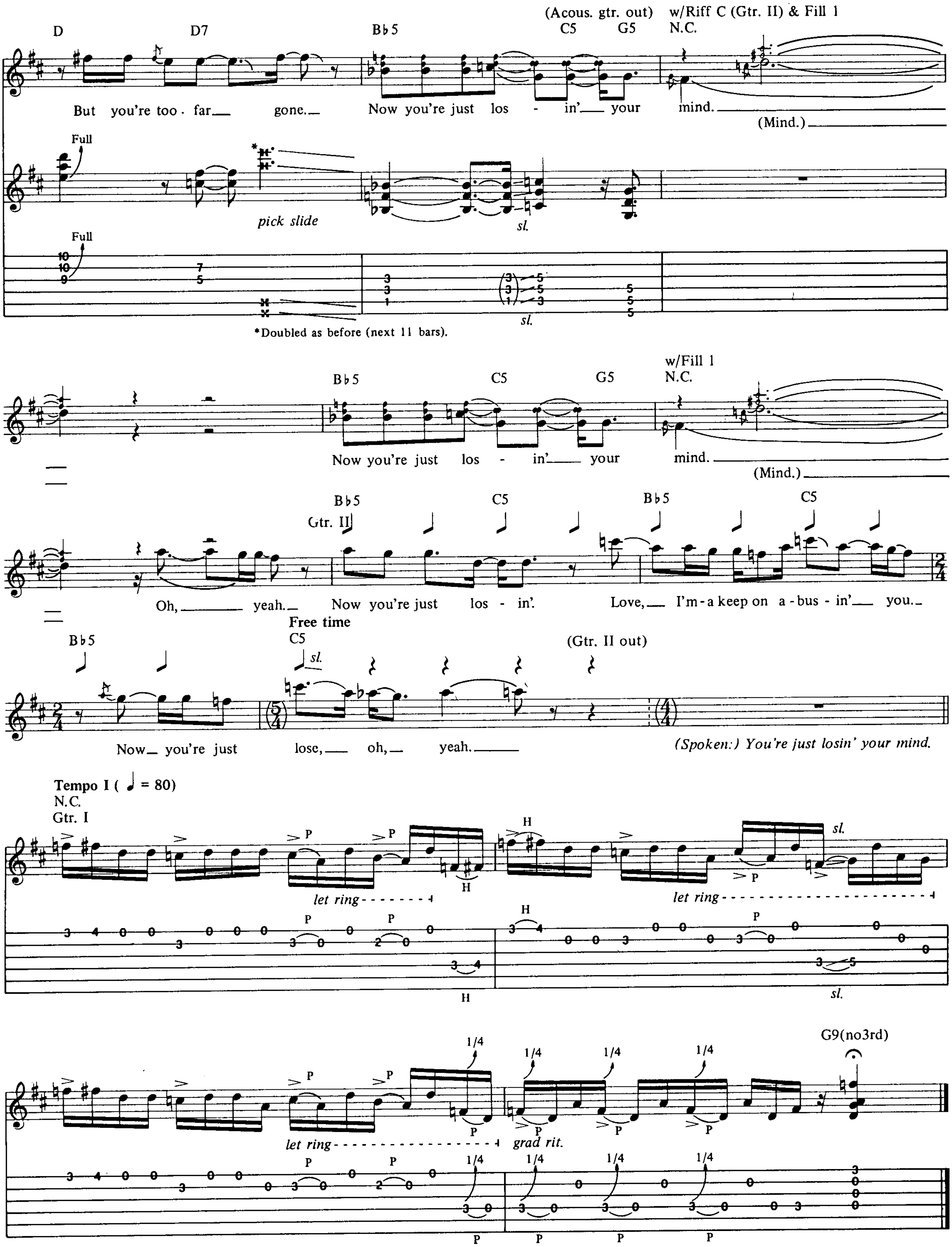

w/Fill 1
N.C.
Bb5
C5
G5
mind.
(Mind.)
Now you're just los - in' your
Riff C
sl.
w/Fill 1
N.C.
Bb5
C5
mind.
(Mind.)
That's right.
Now you're just los-...
(end Riff C) *Gtr. III
Gtr. II
*w/slide
w/light distortion
Interlude
A
*Gtr. III
G5
A
mf
*Standard tuning
Gtr. II
mf clean tone
*let ring
w/phase shifter
*till double bar.


G5
Dadd4
Cadd9
G/B
Ah.
8va
Fdbk.
w/heavy distortion
*Fret notes w/slide.
Fdbk. created w/E-bow effect.
P
H
Dadd4
C
G/B
Ah.
8va
Fdbk
Fdbk.
(cont. in slashes)
*Phase shifter off.
Dist on.
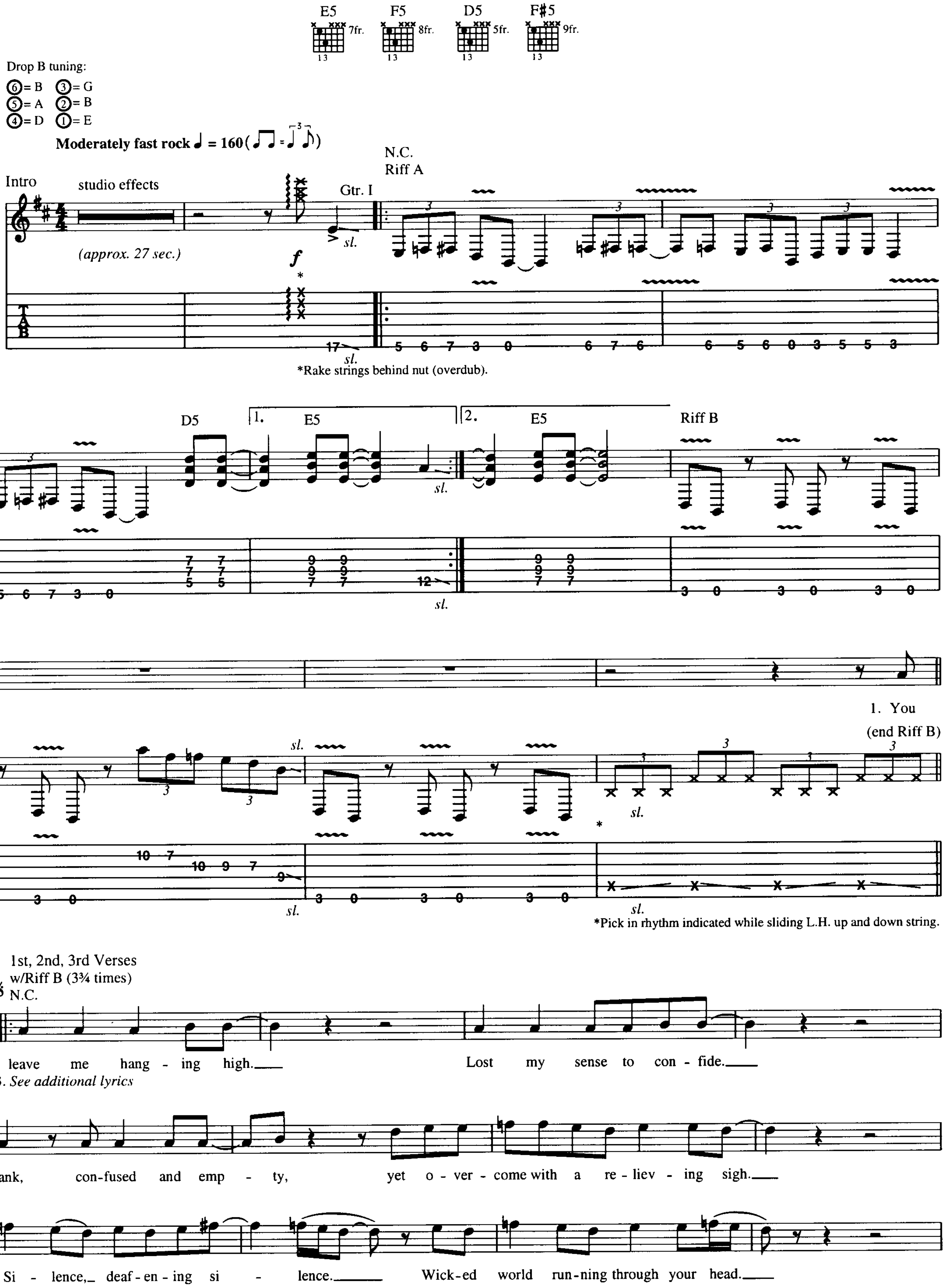


Guitar solo
C5 D5
*Gtr. II
Gtr. III
w/o slide
w/wah as filter
P.M.
(Gtr. II out)
vib. lower note only
*Doubled as before (next 3 bars only).
**1st & 2nd stgs. bend w/same L.H. finger.
N.C.
(Gtr. III out)
N.C.(*E5)
**Gtr. IV
grad. bend w/wah as filter
semi-harm
pick slide
let ring
*Chord implied by bass.
**Standard tuning.
*Flick toggle switch back and forth in rhythm indicated by slashes. Allow open 1st & 2nd stgs. to sound through sympathetic vibration.
Harm.
(15ma)
(Gtr. IV tacet)
*Harm.
*Imaginary fret numbers located approx. over middle pickup.
F5
G5
*Gtr. II
N.C.(*D)
Gtr. IV
*Doubled as before (next 5 bars only).
*Chord implied by bass.
Gtr. II
N.C.(D)
(Gtr. IV out)
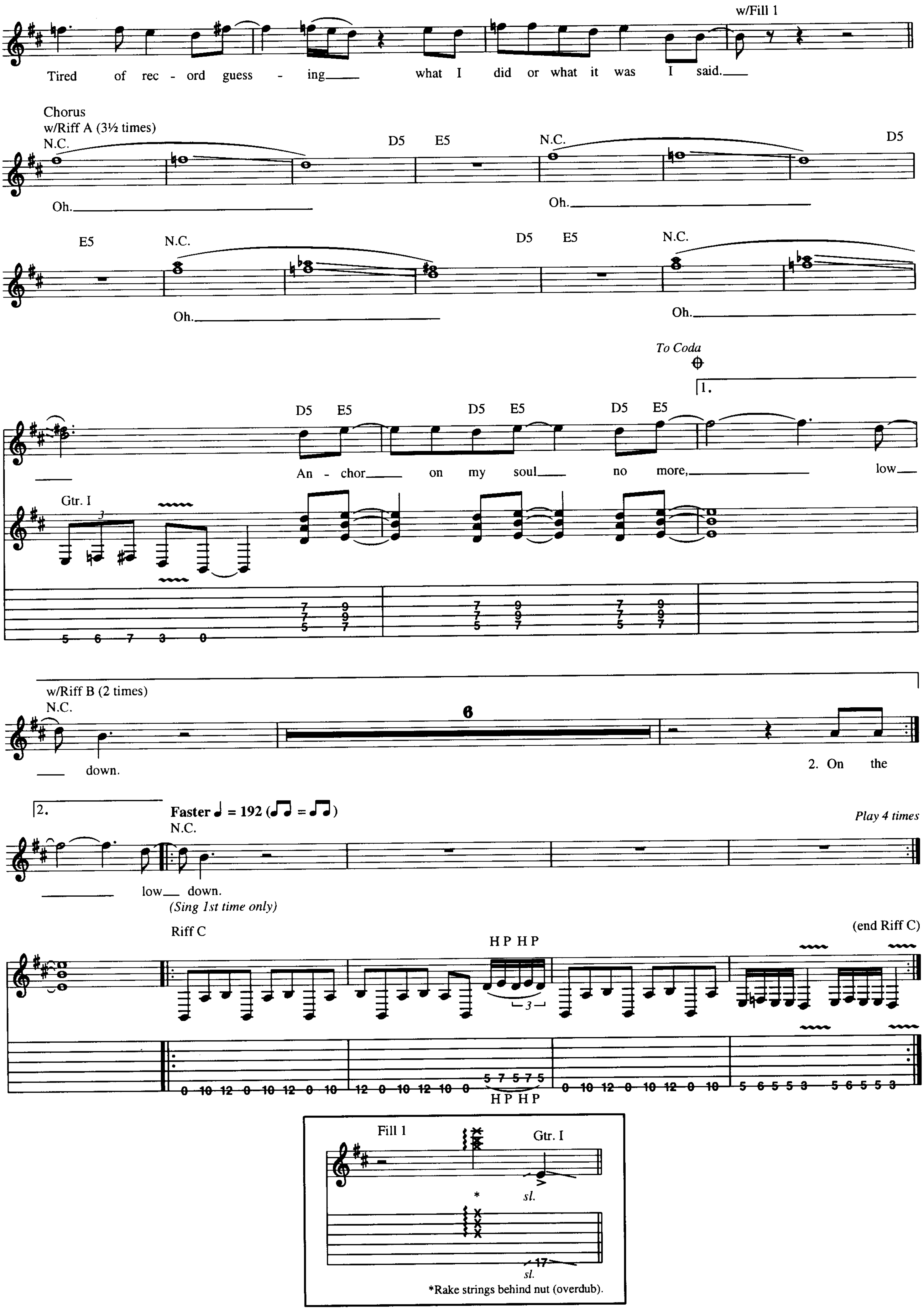

A5
(cont. in notation)
Gtr. II
F5 G5 F5
Oh, yeah.
Gtr. II
(cont. in slashes)
Gtr. III
w/slide
Chorus
w/Rhy. Fig. 1 (4 times) & Fill 3
D5 D7 D6 Bb(b5)/D N.C. D D7
Ya pass through time with-out a move. You're the one, Lord,
Full
P
let ring
P.M.
D6 Bb(b5)/D N.C. D5 D7 D6 Bb(b5)/D N.C.
that's be- in' used. And if you'd look, child, look, ya just might find.
(You're be - in' used.)
sl.
H
Fill 3 (Gtr. III)
(Gtr. III out)
(w/slide)


(Acous. gtr. out)
w/Riff C (Gtr. II) & Fill 1
D
D7
Bb5
C5
G5
N.C.
But you're too far gone.
Now you're just los - in' your mind.
(Mind.)
Full
*
pick slide
sl.
*Doubled as before (next 11 bars).
w/Fill 1
Now you're just los - in' your mind.
(Mind.)
Gtr. II
Oh, yeah. Now you're just los - in'. Love, I'm-a keep on a - bus - in' you.
Free time
(Gtr. II out)
Now you're just lose, oh, yeah.
(Spoken:) You're just losin' your mind.
Tempo I (♩ = 80)
Gtr. I
let ring
H
P
grad rit.
G9(no3rd)
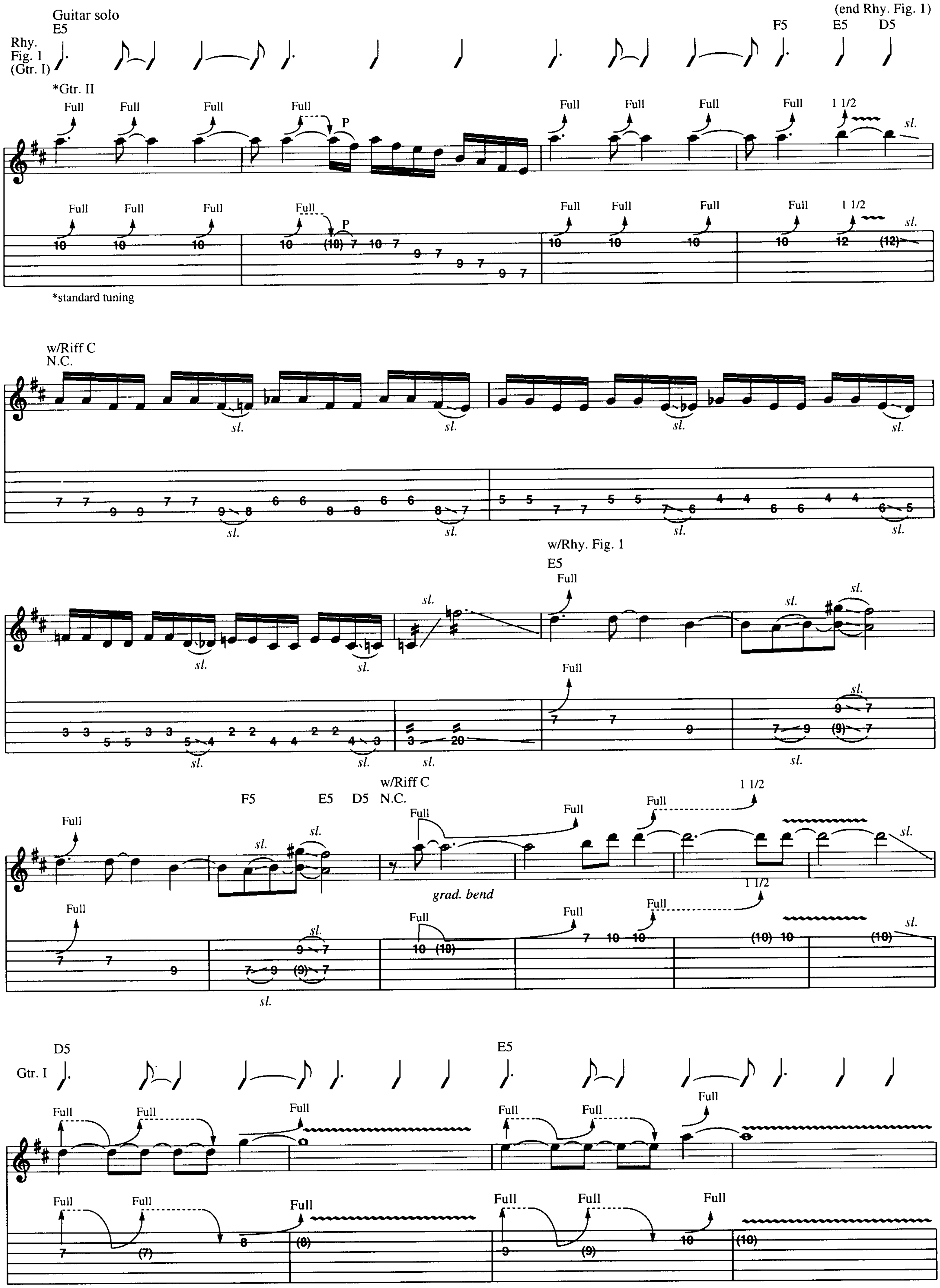
LOW DOWN

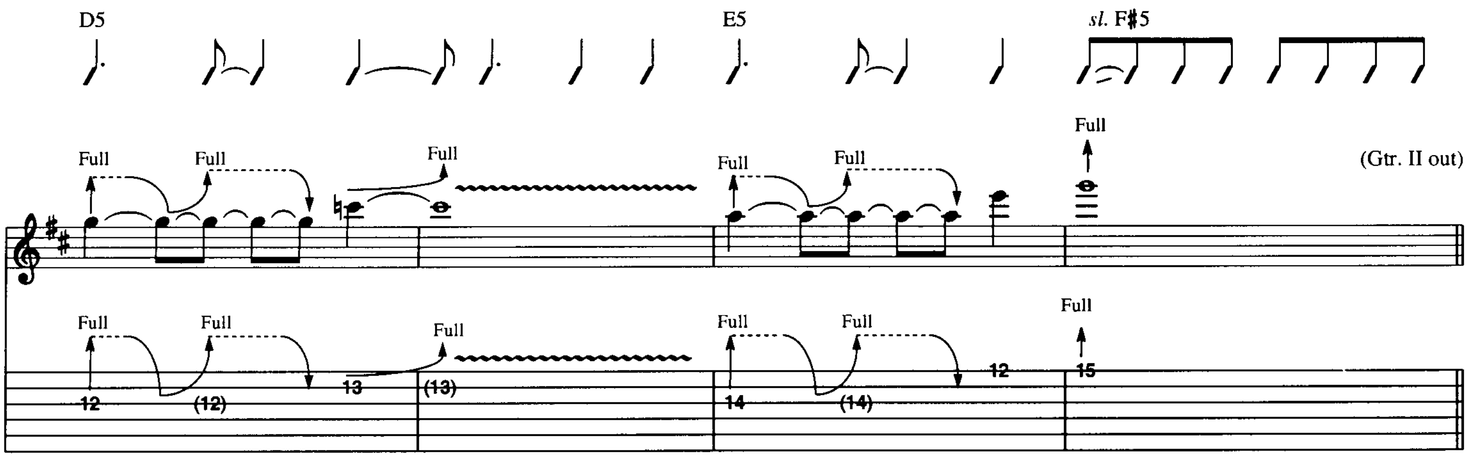
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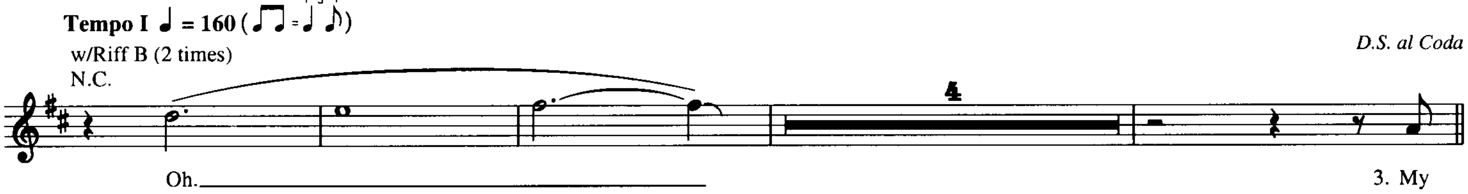


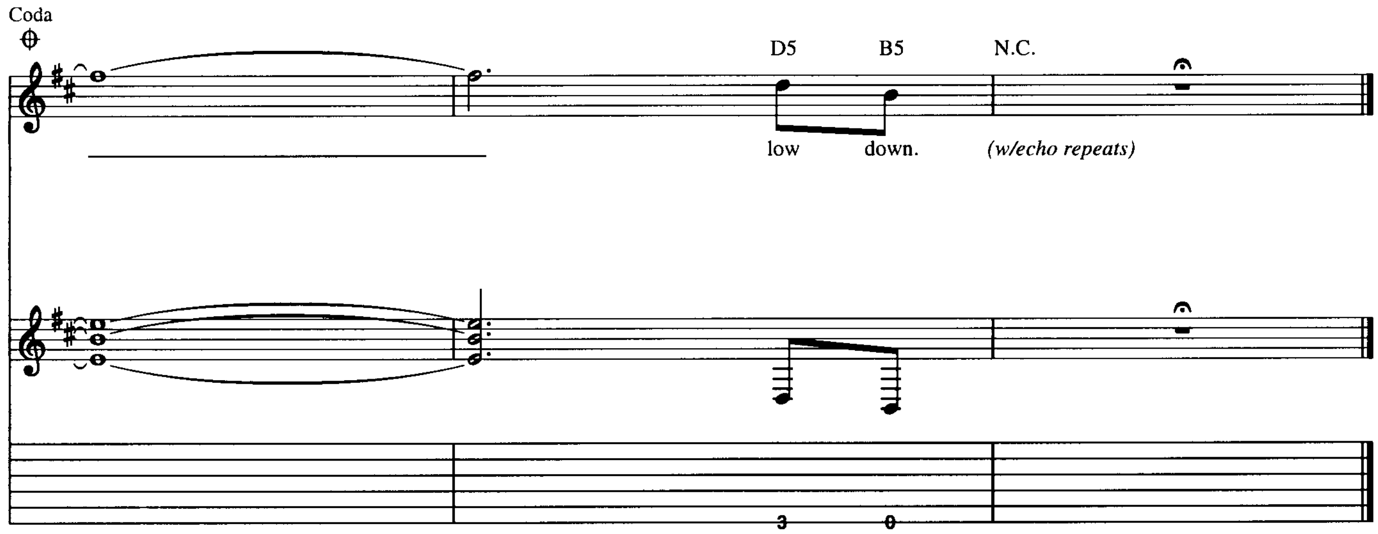


w/Fill 1
Tired of rec - ord guess - ing what I did or what it was I said.
Chorus
w/Riff A (3½ times)
N.C.
D5 E5
Oh.
Oh.
To Coda
1.
An - chor on my soul no more, low
Gtr. I
w/Riff B (2 times)
down.
2. On the
2.
Faster ♩ = 192
Play 4 times
low down.
(Sing 1st time only)
Riff C
(end Riff C)
H P H P
Fill 1
Gtr. I
sl.
*Rake strings behind nut (overdub).


Guitar solo
E5
Rhy. Fig. 1 (Gtr. I)
(end Rhy. Fig. 1)
F5
E5
D5
*Gtr. II
Full
P
1 1/2
sl.
*standard tuning
w/Riff C
N.C.
w/Rhy. Fig. 1
grad. bend
Gtr. I
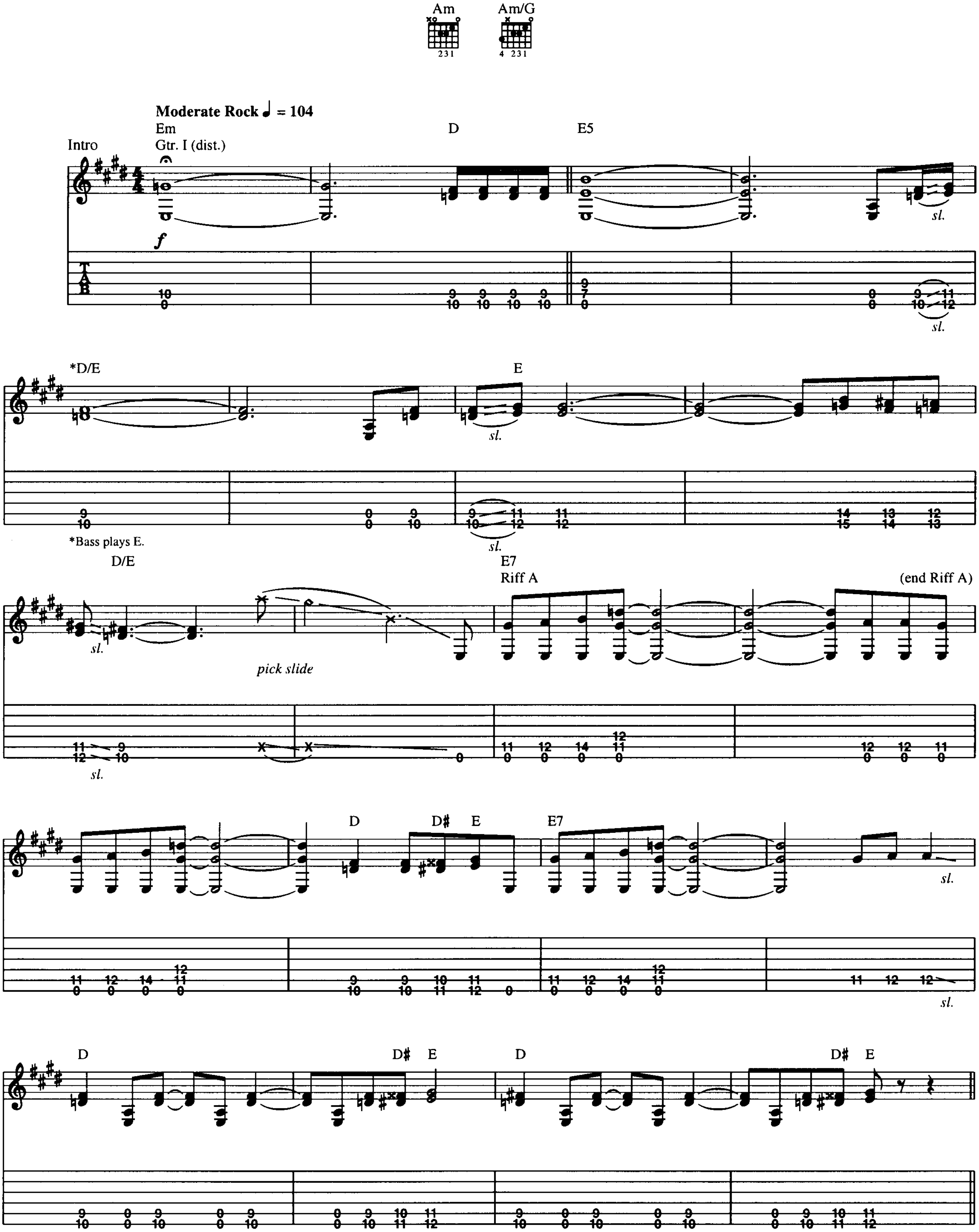






Additional Lyrics
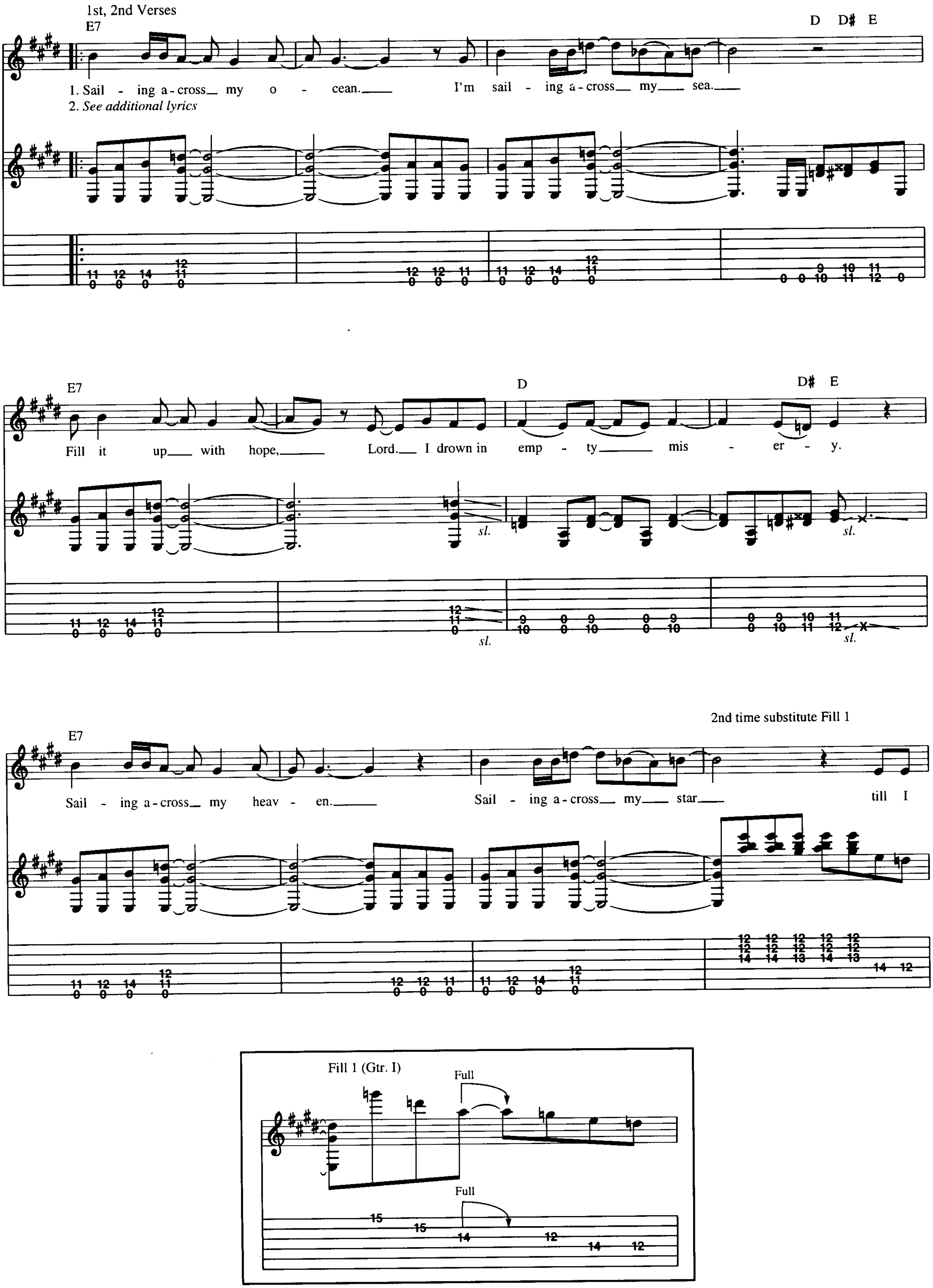
2. On the outside running smooth
Of a gutless cold machine.
Although I saw it coming,
This soon, I didn't think I'd see.
Just come out and tell me,
You ain't gonna break my will.
You're water under the bridge now,
Lying dormant, dead and still. *(To Chorus)*
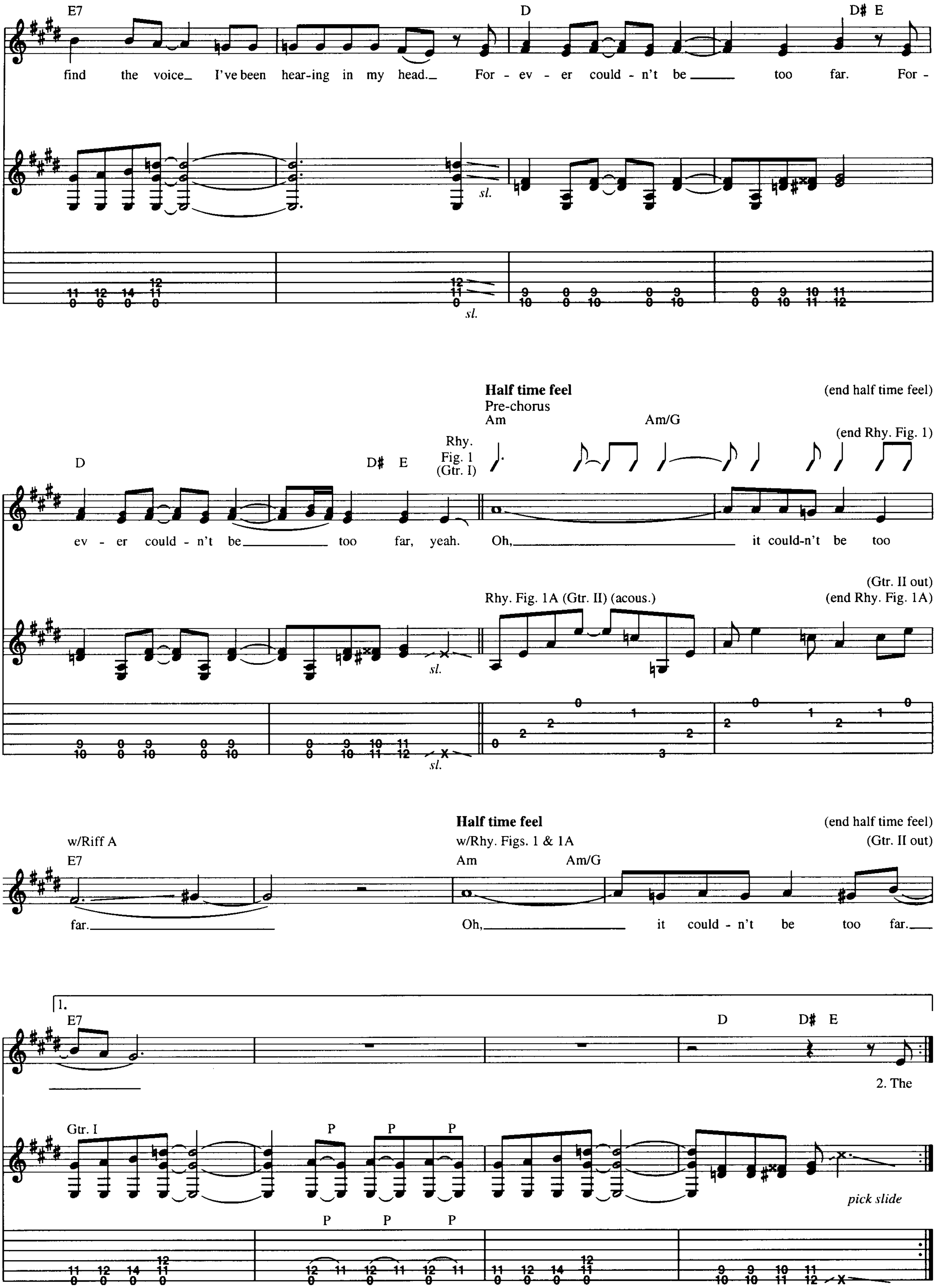
3. My eyes can no longer be blackened,
My smile can no longer break.
As far as I can throw you,
I wouldn't trust you 'cause you're so damn fake.
Now, let's get something straight here.
Just get the fuck out of my way.
Forever my stone will be rollin'
No matter what you do or say. *(To Chorus)*
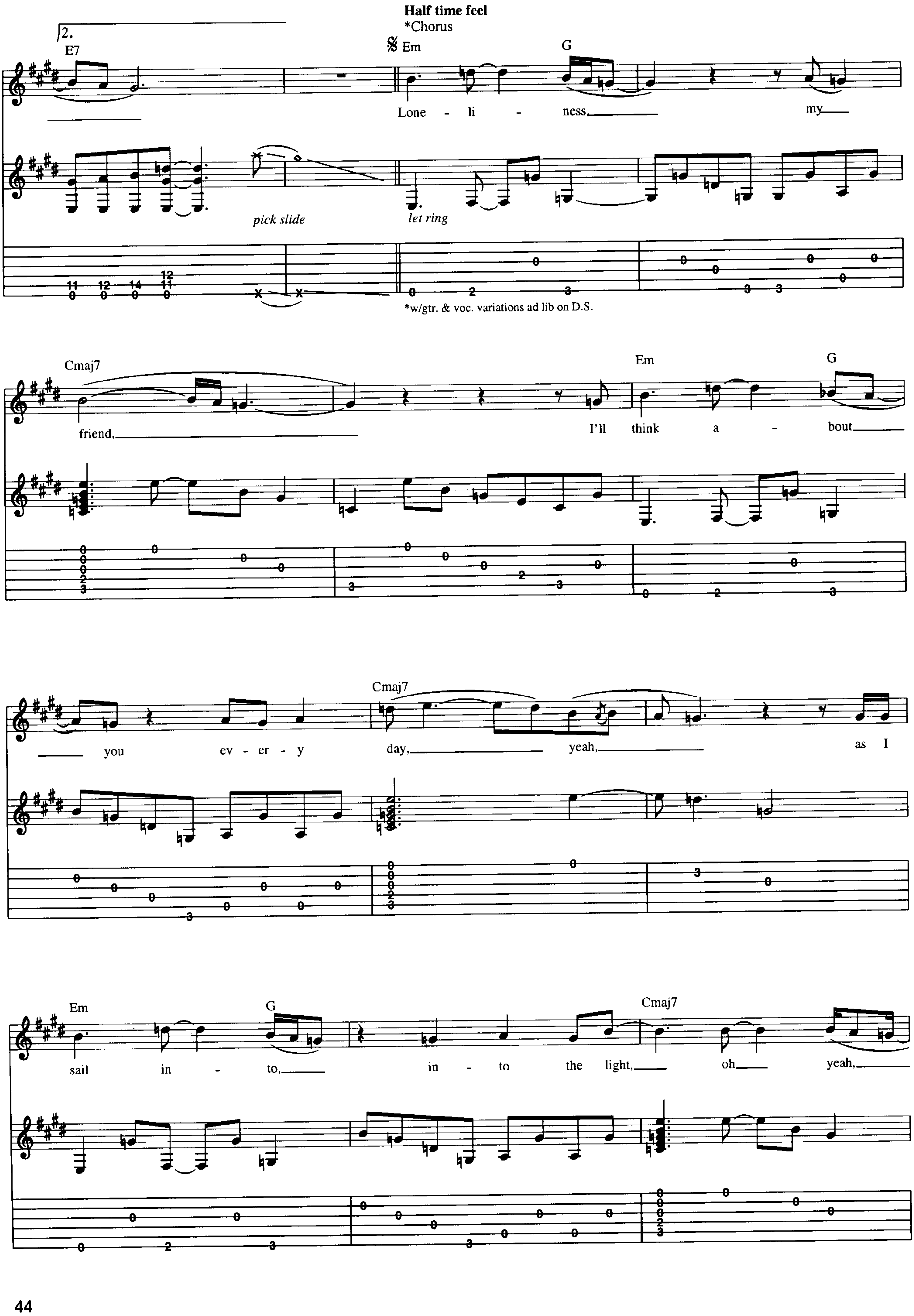
1,000,000 MILES AWAY
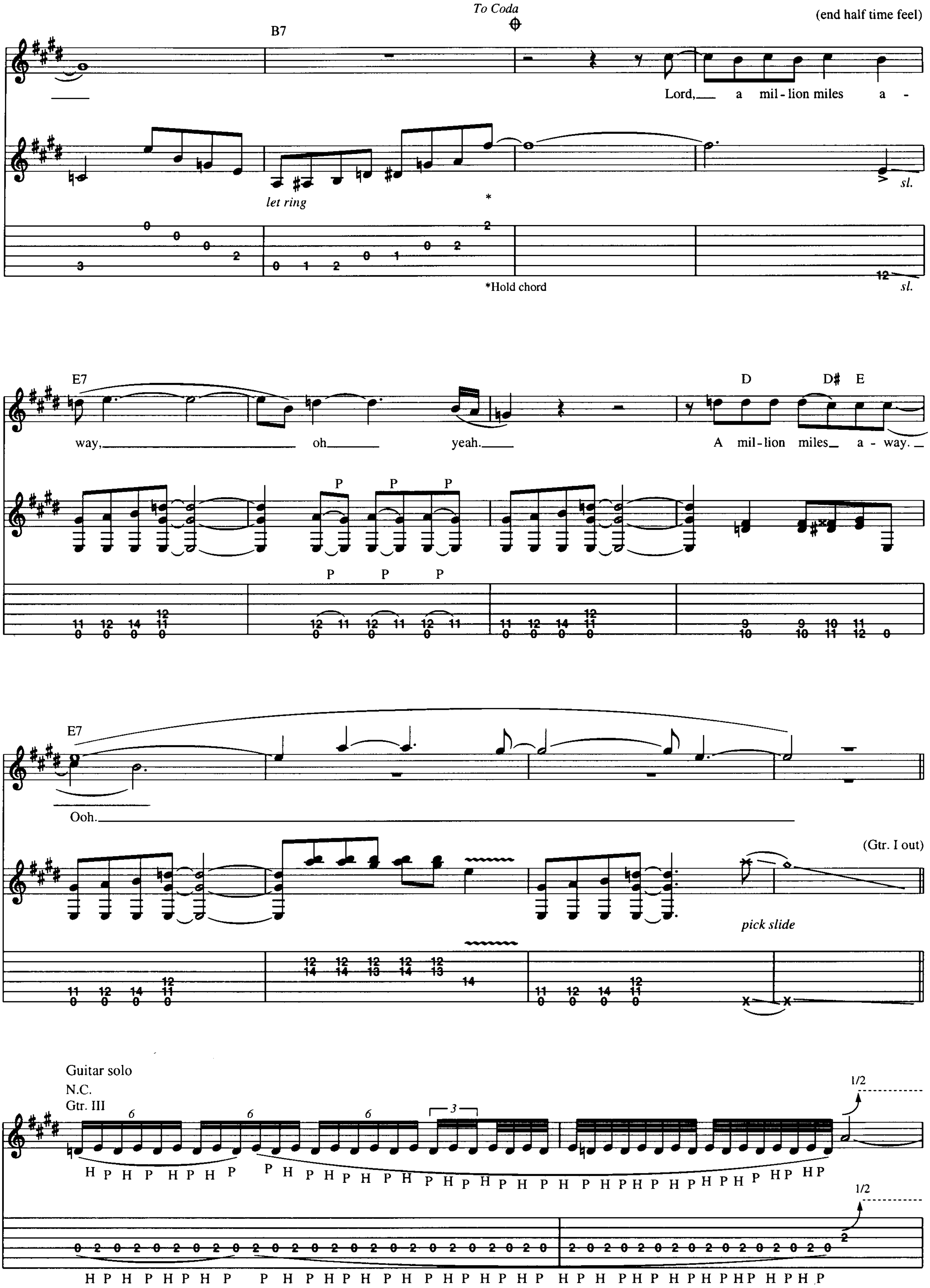
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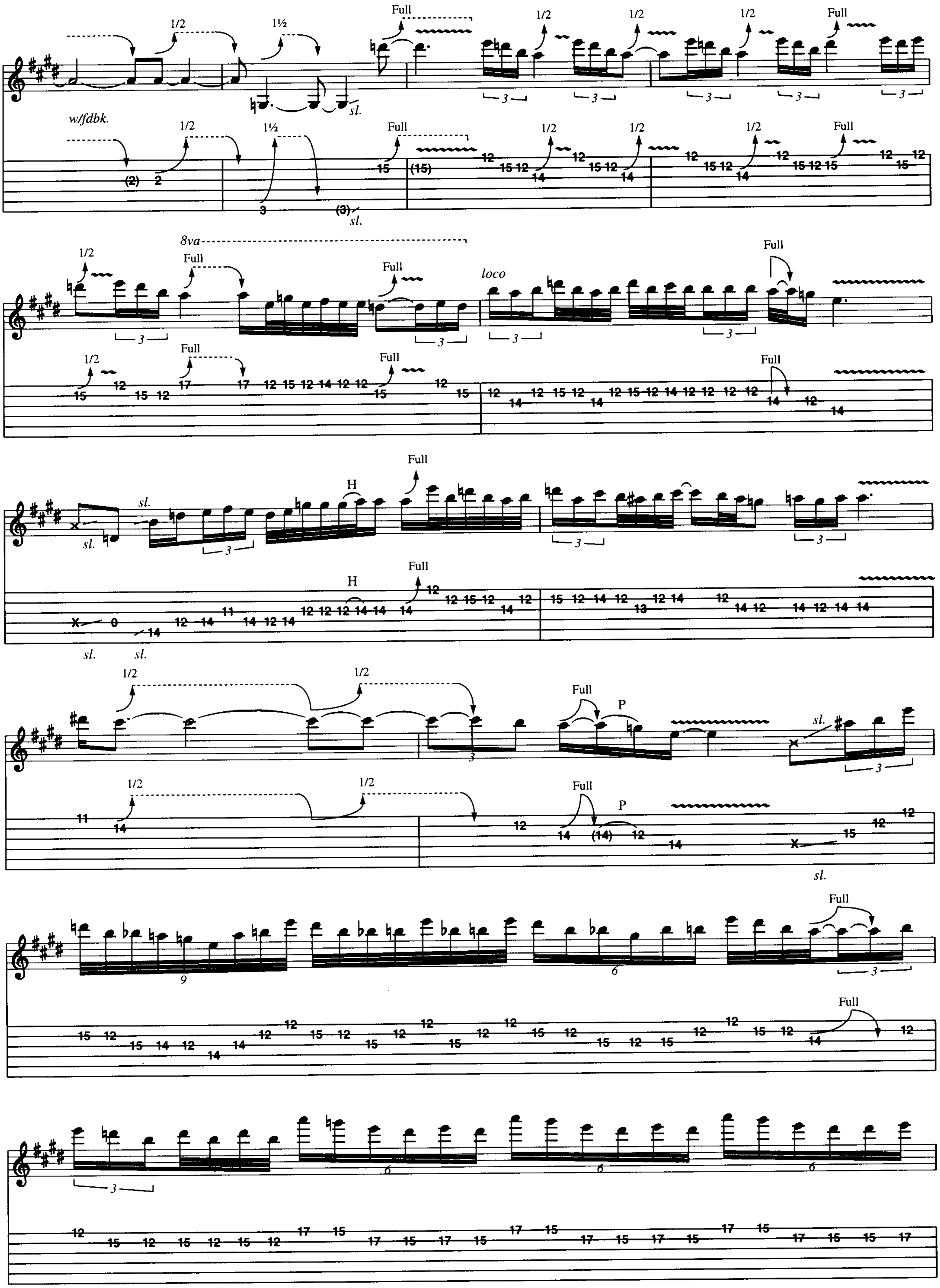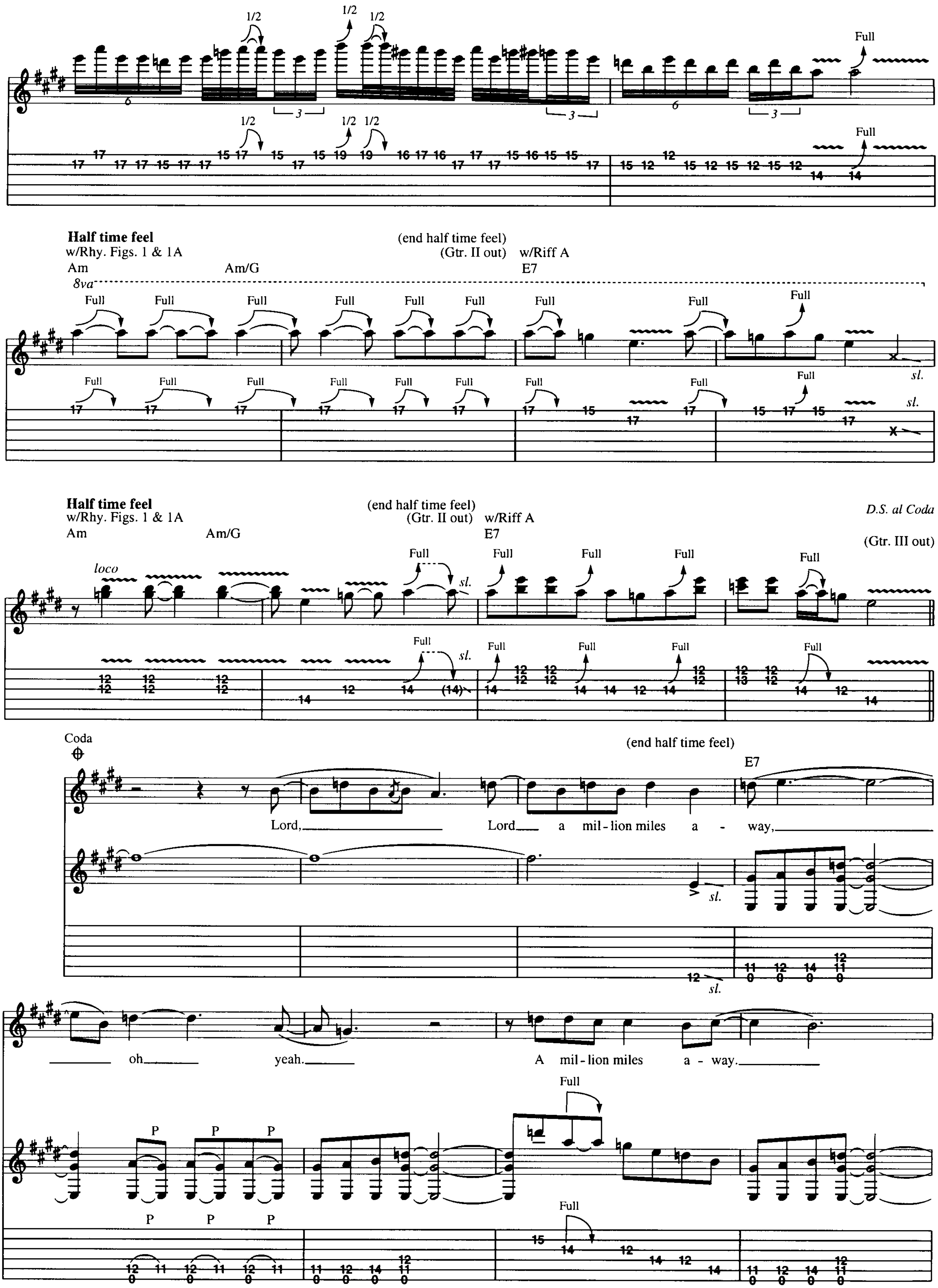



1st, 2nd Verses
E7
D D♯ E
1. Sail - ing a-cross my o - cean. I'm sail - ing a-cross my sea.
2. See additional lyrics
E7
D
D♯ E
Fill it up with hope, Lord. I drown in emp - ty mis - er - y.
sl.
E7
2nd time substitute Fill 1
Sail - ing a-cross my heav - en. Sail - ing a-cross my star till I
Fill 1 (Gtr. I)
Full


E7
D
D# E
find the voice I've been hear-ing in my head. For - ev - er could - n't be too far. For -
sl.
Half time feel
(end half time feel)
Pre-chorus
Am
Am/G
Rhy. Fig. 1 (Gtr. I)
(end Rhy. Fig. 1)
D
D# E
ev - er could - n't be too far, yeah. Oh, it could-n't be too
(Gtr. II out)
Rhy. Fig. 1A (Gtr. II) (acous.)
(end Rhy. Fig. 1A)
sl.
Half time feel
(end half time feel)
w/Riff A
w/Rhy. Figs. 1 & 1A
(Gtr. II out)
E7
Am
Am/G
far. Oh, it could - n't be too far.
1.
E7
D
D# E
2. The
Gtr. I
P P P
pick slide
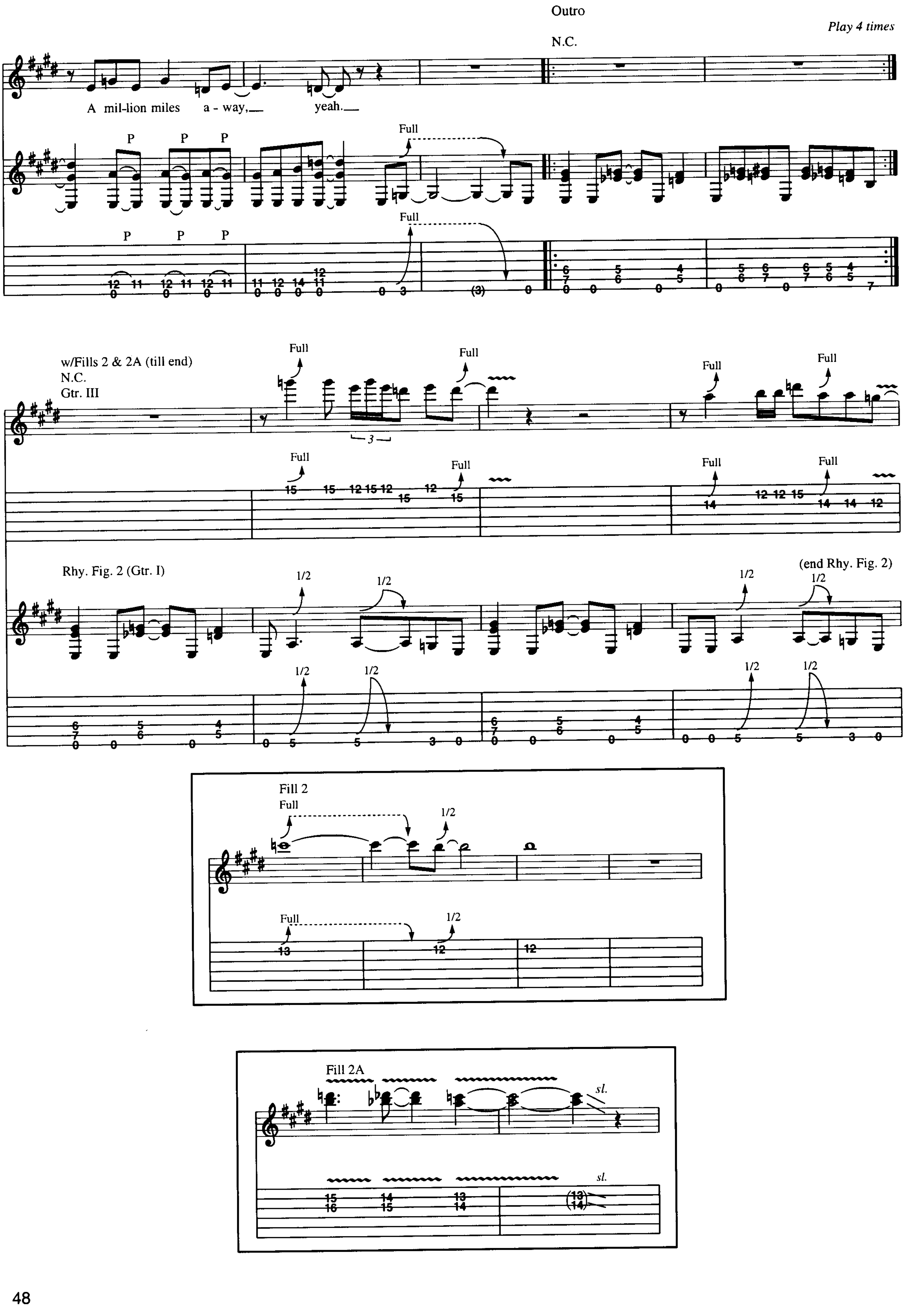

Half time feel
*Chorus
E7
Em
G
Lone - li - ness, my
pick slide
let ring
*w/gtr. & voc. variations ad lib on D.S.
Cmaj7
Em
G
friend, I'll think a - bout
you ev - er - y day, yeah, as I
Cmaj7
Em
G
Cmaj7
sail in - to, in - to the light, oh yeah,
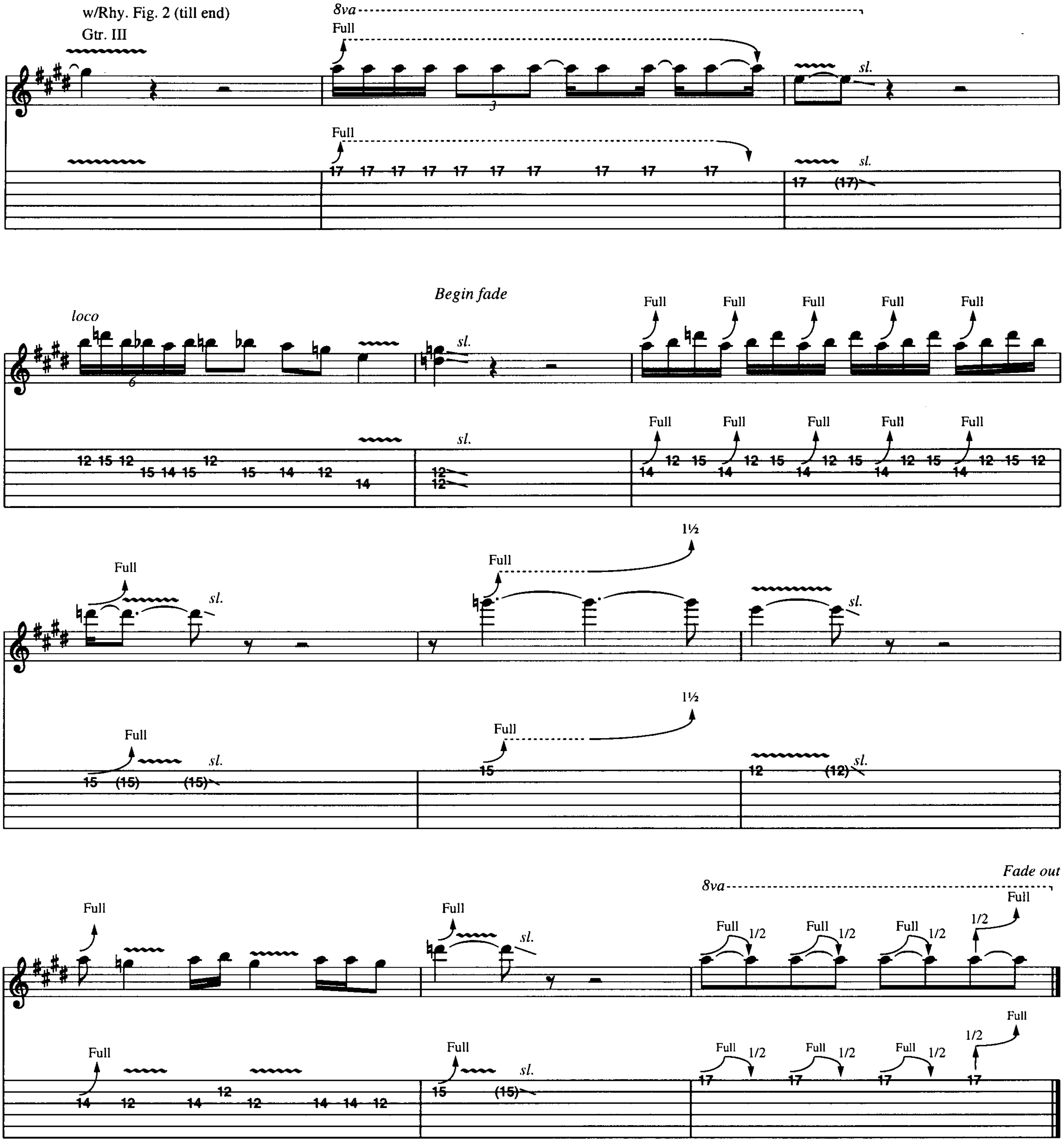

To Coda
(end half time feel)
B7
Lord, a mil - lion miles a -
let ring
*Hold chord
sl.
E7
way, oh yeah.
D D♯ E
A mil - lion miles a - way.
E7
Ooh.
(Gtr. I out)
pick slide
Guitar solo
N.C.
Gtr. III
1/2


w/fdbk.
1/2
1½
Full
sl.
8va
loco
H
P



Half time feel
w/Rhy. Figs. 1 & 1A
Am
Am/G
(end half time feel)
(Gtr. II out)
w/Riff A
E7
8va
Half time feel
w/Rhy. Figs. 1 & 1A
Am
Am/G
(end half time feel)
(Gtr. II out)
w/Riff A
E7
D.S. al Coda
(Gtr. III out)
loco
Coda
(end half time feel)
E7
Lord, Lord a mil - lion miles a - way,
oh yeah.
A mil - lion miles a - way.


Outro
Play 4 times
N.C.
A mil-lion miles a - way, yeah.
P
Full
w/Fills 2 & 2A (till end)
N.C.
Gtr. III
Rhy. Fig. 2 (Gtr. I)
(end Rhy. Fig. 2)
1/2
Fill 2
Fill 2A
sl.
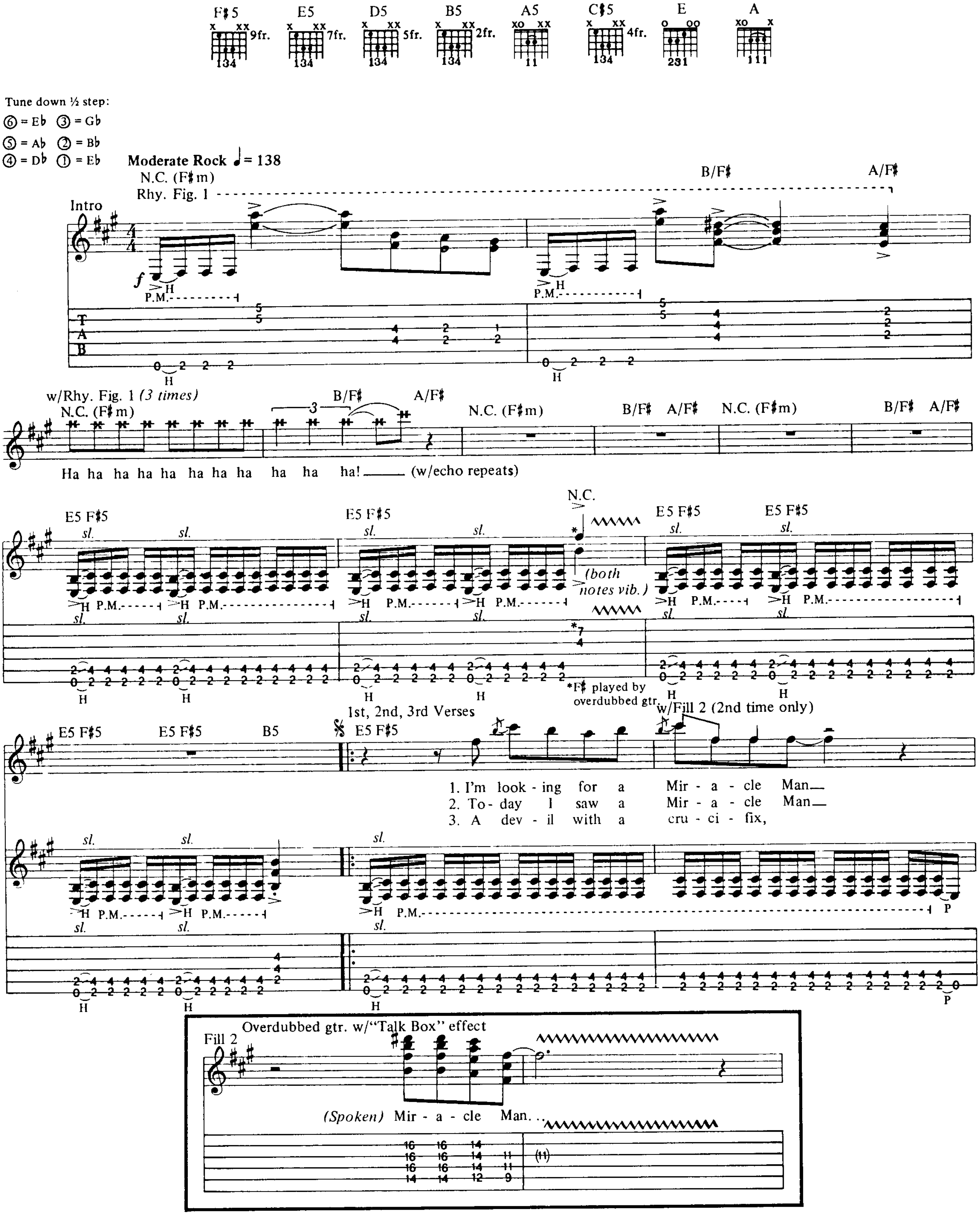


Additional Lyrics
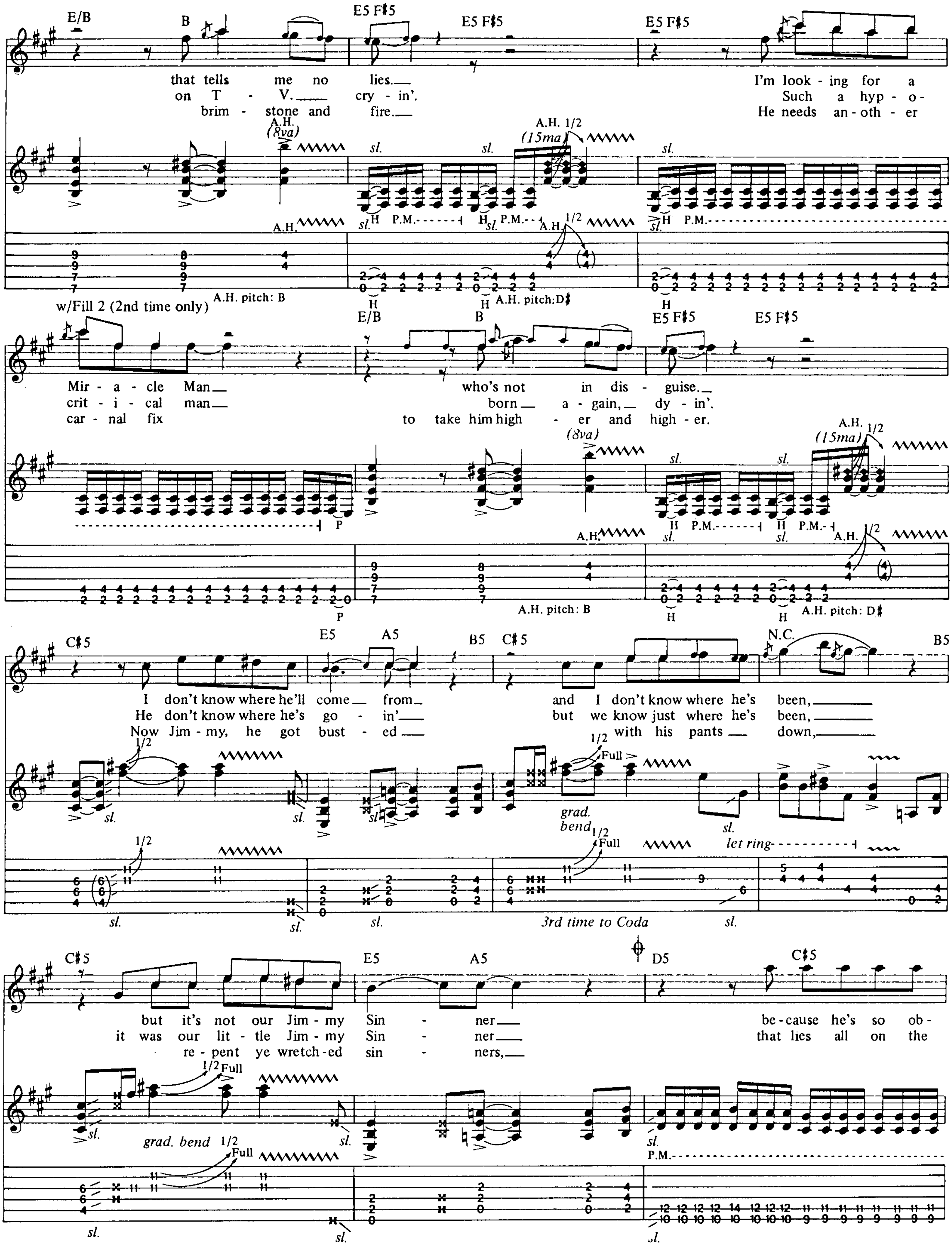
2. The cold wind blows
Like a leaf on a tree.
I can feel myself falling, Lord,
I need your guiding hand to catch me.
When you hear yourself this song
I hope it brings yourself a smile.
The times we had we thought would last forever,
But forever only lasts a little while.
Forever only lasts a little while, yeah.
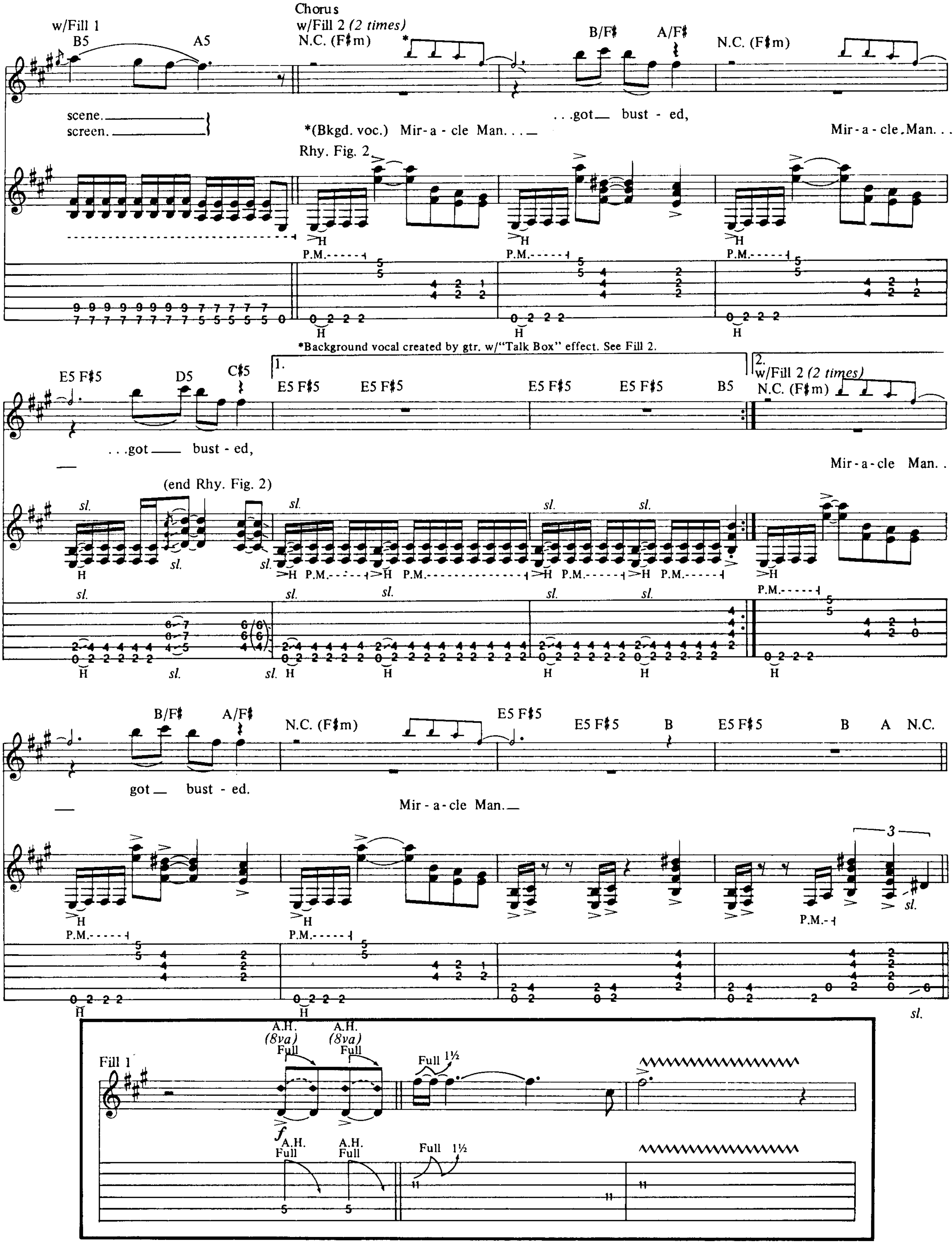
2nd Pre-chorus:
Oh, just a little while.
Oh, just a little while. *(To Chorus)*
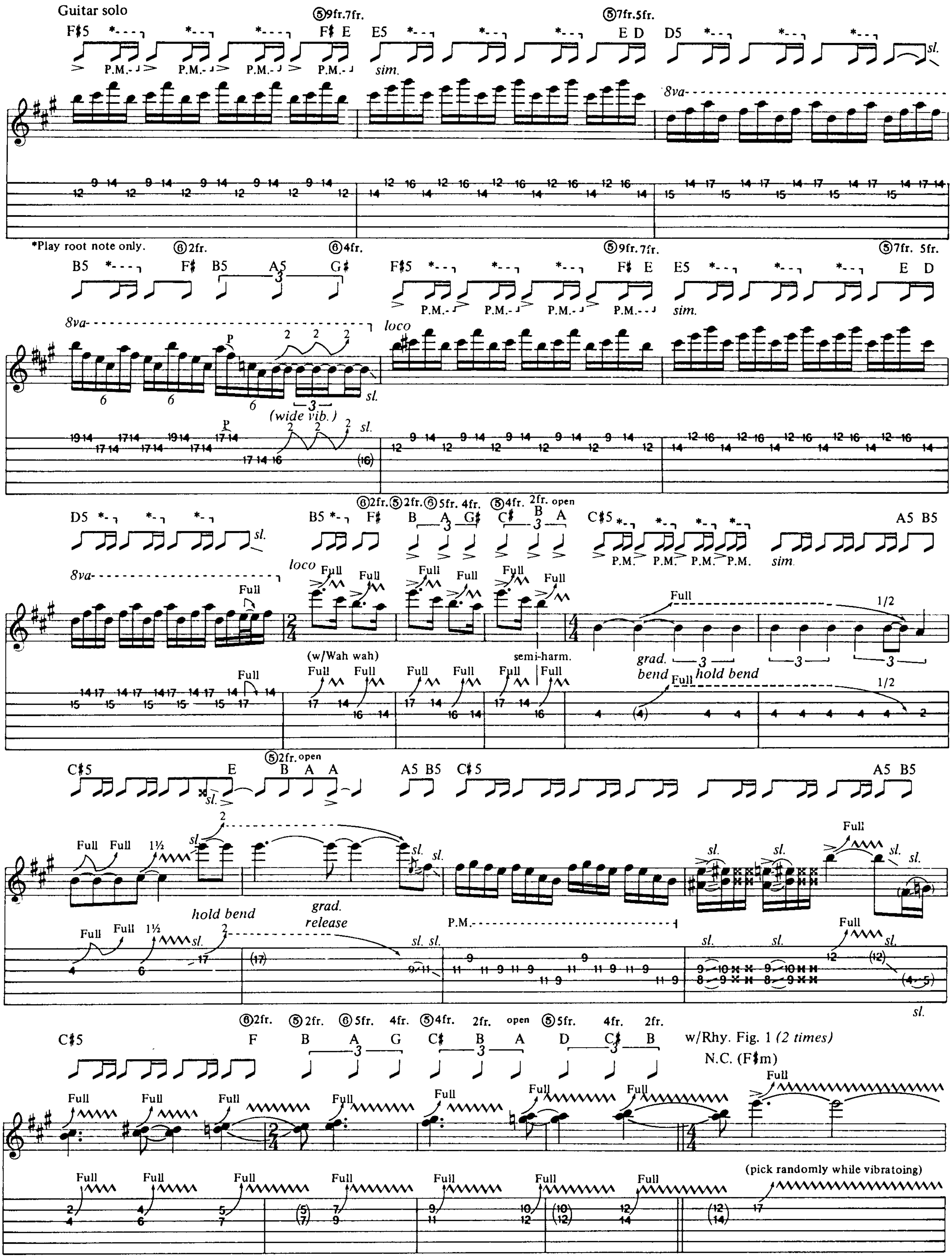
MIRACLE MAN
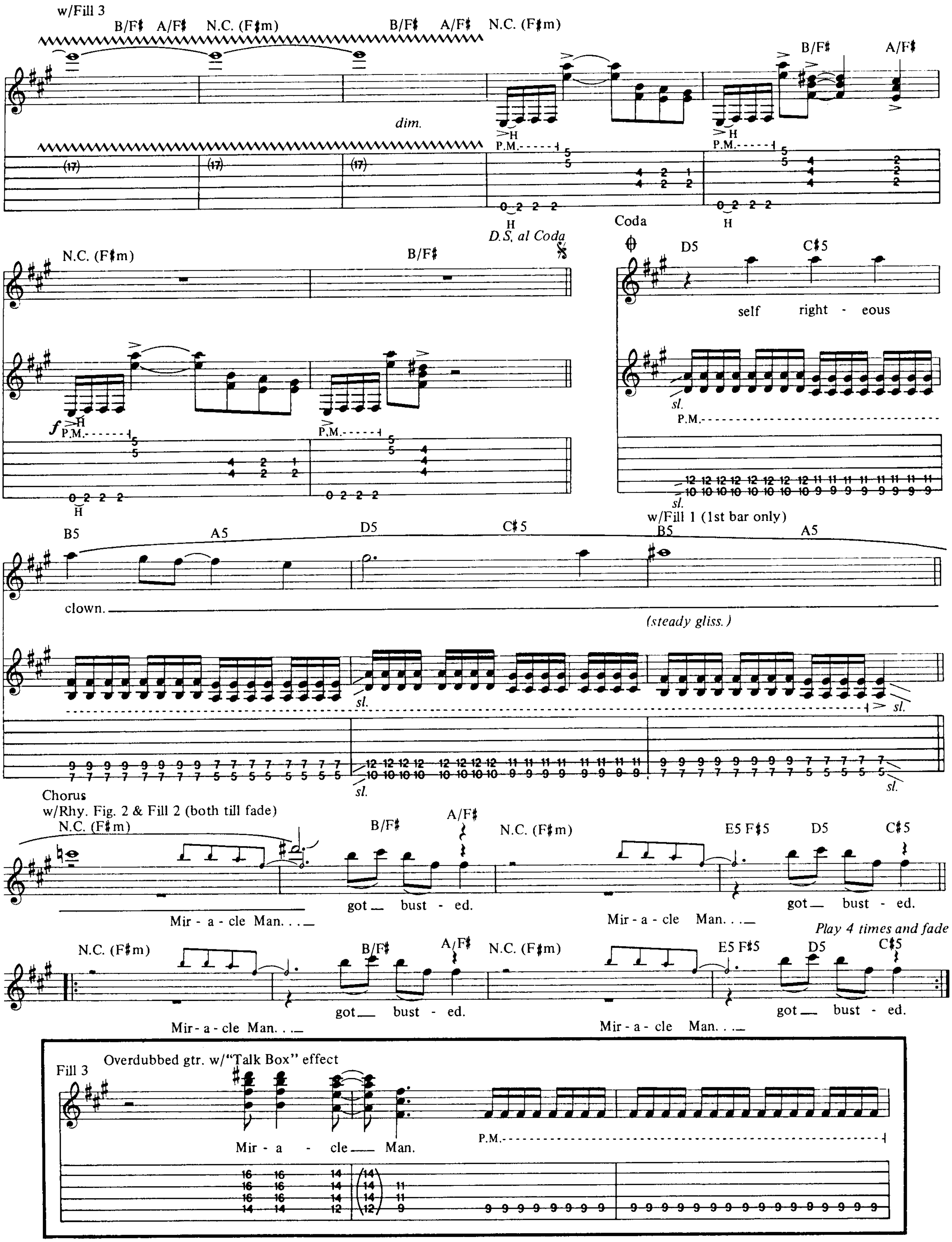
Words and Music by
Ozzy Osbourne, Zakk Wylde
and Bob Daisley




E/B
B
E5 F♯5
E5 F♯5
E5 F♯5
that tells me no lies.
I'm look - ing for a
on T - V. cry - in'.
Such a hyp - o -
brim - stone and fire.
He needs an - oth - er
A.H. (8va)
A.H. 1/2 (15ma)
sl.
H P.M.
A.H. pitch: B
A.H. pitch: D♯
w/Fill 2 (2nd time only)
E/B
B
E5 F♯5
E5 F♯5
Mir - a - cle Man
who's not in dis - guise.
crit - i - cal man
born a - gain, dy - in'.
car - nal fix
to take him high - er and high - er.
P
C♯5
E5
A5
B5
C♯5
N.C.
B5
I don't know where he'll come from
and I don't know where he's been,
He don't know where he's go - in'
but we know just where he's been,
Now Jim - my, he got bust - ed
with his pants down,
1/2
Full
grad. bend
let ring
3rd time to Coda
C♯5
E5
A5
D5
C♯5
but it's not our Jim - my Sin - ner
be - cause he's so ob -
it was our lit - tle Jim - my Sin - ner
that lies all on the
re - pent ye wretch - ed sin - ners,
grad. bend
P.M.
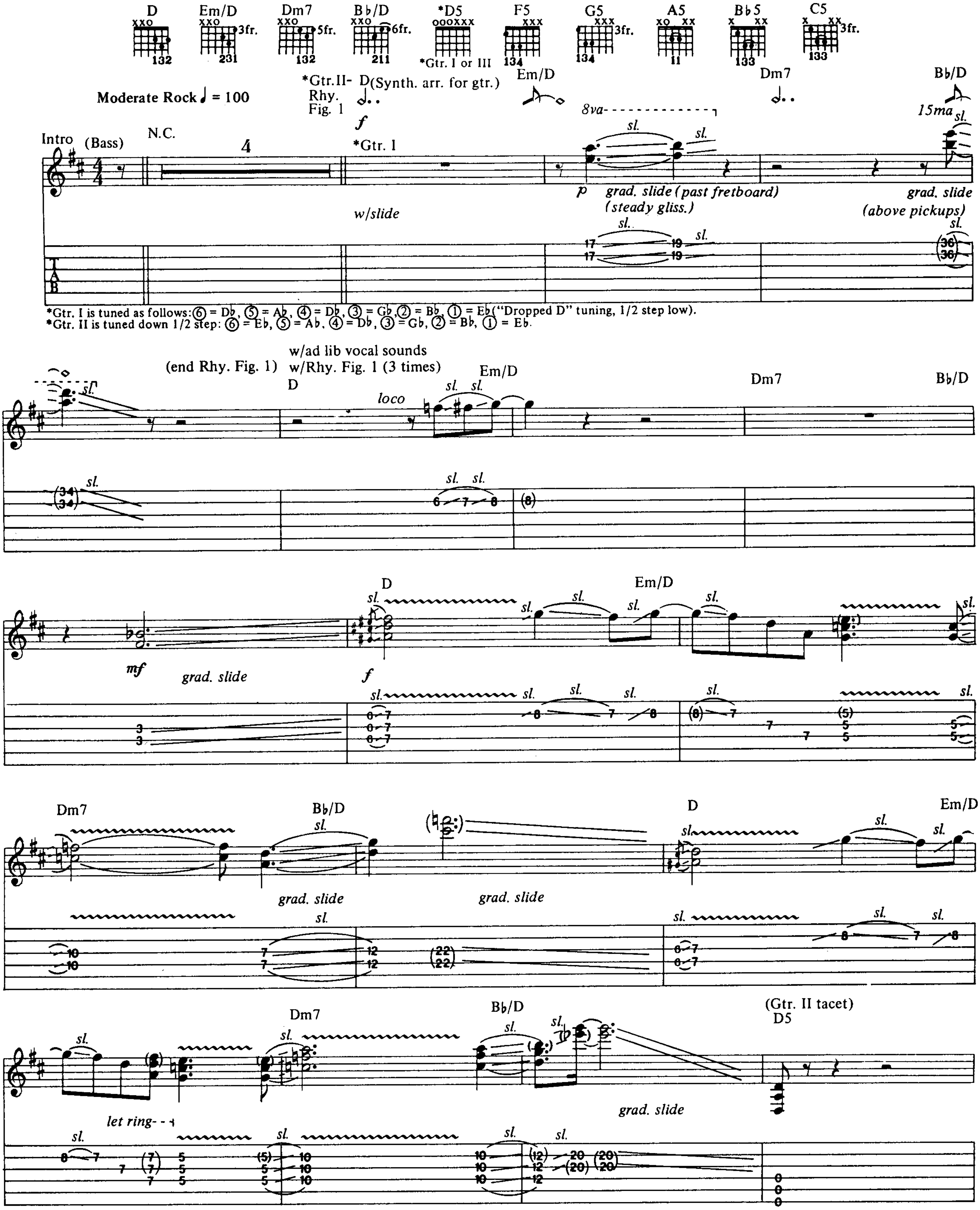

w/Fill 1
B5
A5
scene.
screen.
Chorus
w/Fill 2 (2 times)
N.C. (F#m)
*(Bkgd. voc.) Mir-a-cle Man...
B/F#
A/F#
...got bust-ed,
Mir-a-cle Man...
Rhy. Fig. 2
P.M.
H
*Background vocal created by gtr. w/"Talk Box" effect. See Fill 2.
E5 F#5
D5
C#5
1.
B5
2.
w/Fill 2 (2 times)
...got bust-ed,
(end Rhy. Fig. 2)
sl.
got bust-ed.
Mir-a-cle Man.
B
A
N.C.
Fill 1
A.H.
(8va)
Full
Full 1½
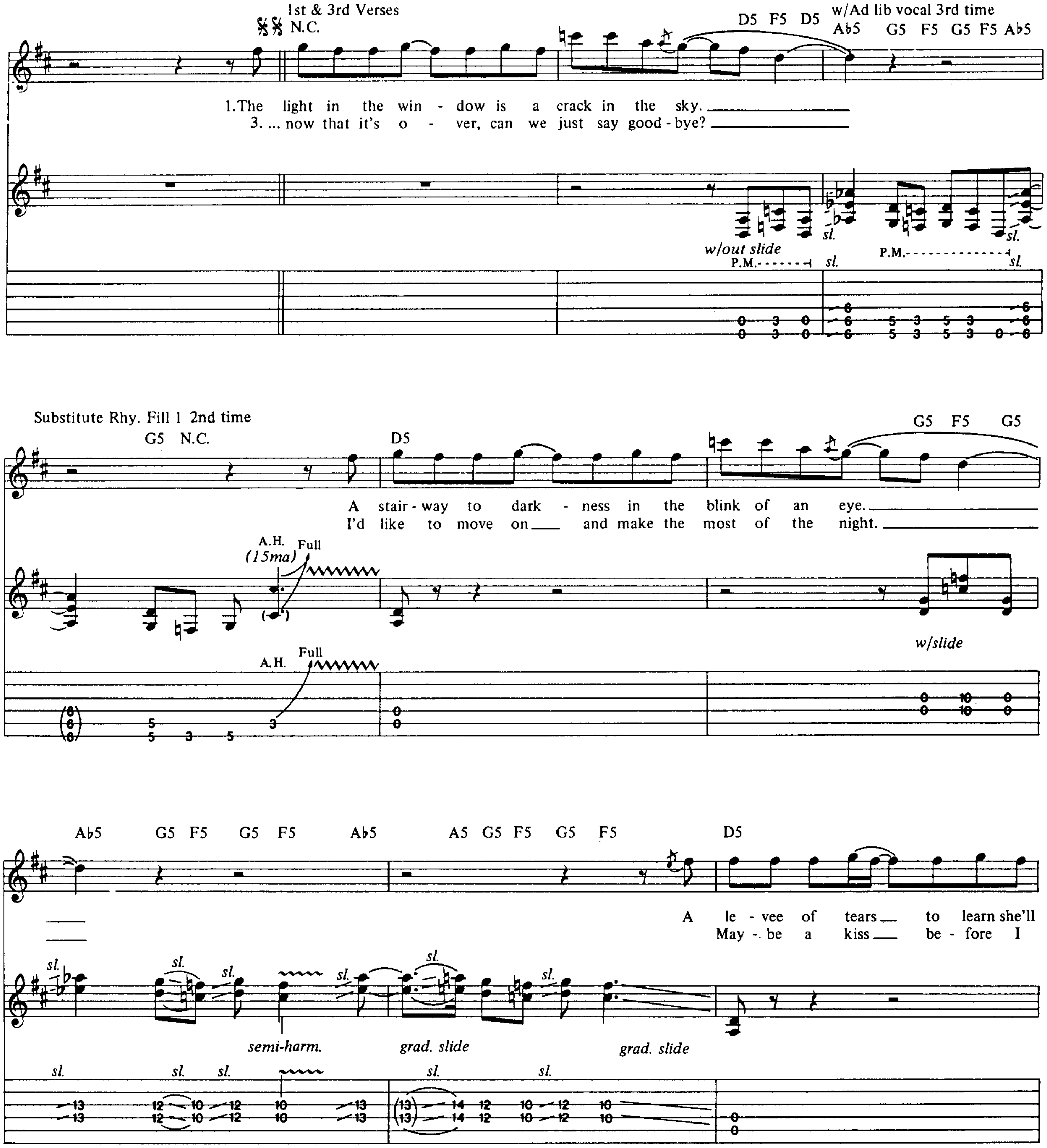

Guitar solo
F♯5 F♯ E E5 E D D5
P.M. sim.
8va
*Play root note only.
B5 F♯ B5 A5 G♯
loco
(wide vib.)
sl.
D5 B5 F♯ B A G♯ C♯ B A C♯5 A5 B5
(w/Wah wah)
semi-harm.
grad. bend
hold bend
Full
1/2
C♯5 E B A A A5 B5 C♯5 A5 B5
hold bend
grad. release
P.M.
C♯5 F B A G C♯ B A D C♯ B
w/Rhy. Fig. 1 (2 times)
N.C. (F♯m)
(pick randomly while vibratoing)

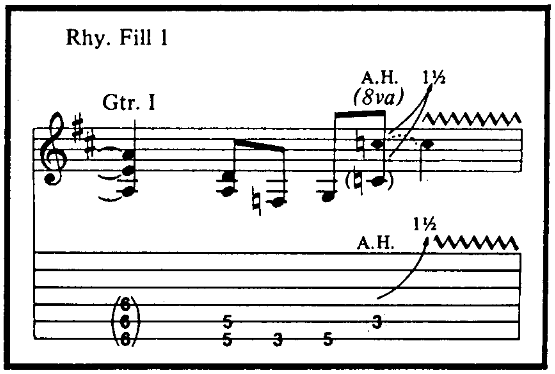

w/Fill 3
B/F♯ A/F♯ N.C. (F♯m)
B/F♯ A/F♯ N.C. (F♯m)
B/F♯ A/F♯
dim.
P.M.
H
D.S. al Coda
N.C. (F♯m)
B/F♯
P.M.
Coda
D5 C♯5
self right - eous
sl.
P.M.
B5 A5 D5 C♯5
w/Fill 1 (1st bar only)
B5 A5
clown.
(steady gliss.)
Chorus
w/Rhy. Fig. 2 & Fill 2 (both till fade)
N.C. (F♯m) B/F♯ A/F♯ N.C. (F♯m) E5 F♯5 D5 C♯5
Mir - a - cle Man. . . got bust - ed.
Mir - a - cle Man. . . got bust - ed.
Play 4 times and fade
N.C. (F♯m) B/F♯ A/F♯ N.C. (F♯m) E5 F♯5 D5 C♯5
Mir - a - cle Man. . . got bust - ed.
Mir - a - cle Man. . . got bust - ed.
Fill 3
Overdubbed gtr. w/"Talk Box" effect
Mir - a - cle Man.
P.M.
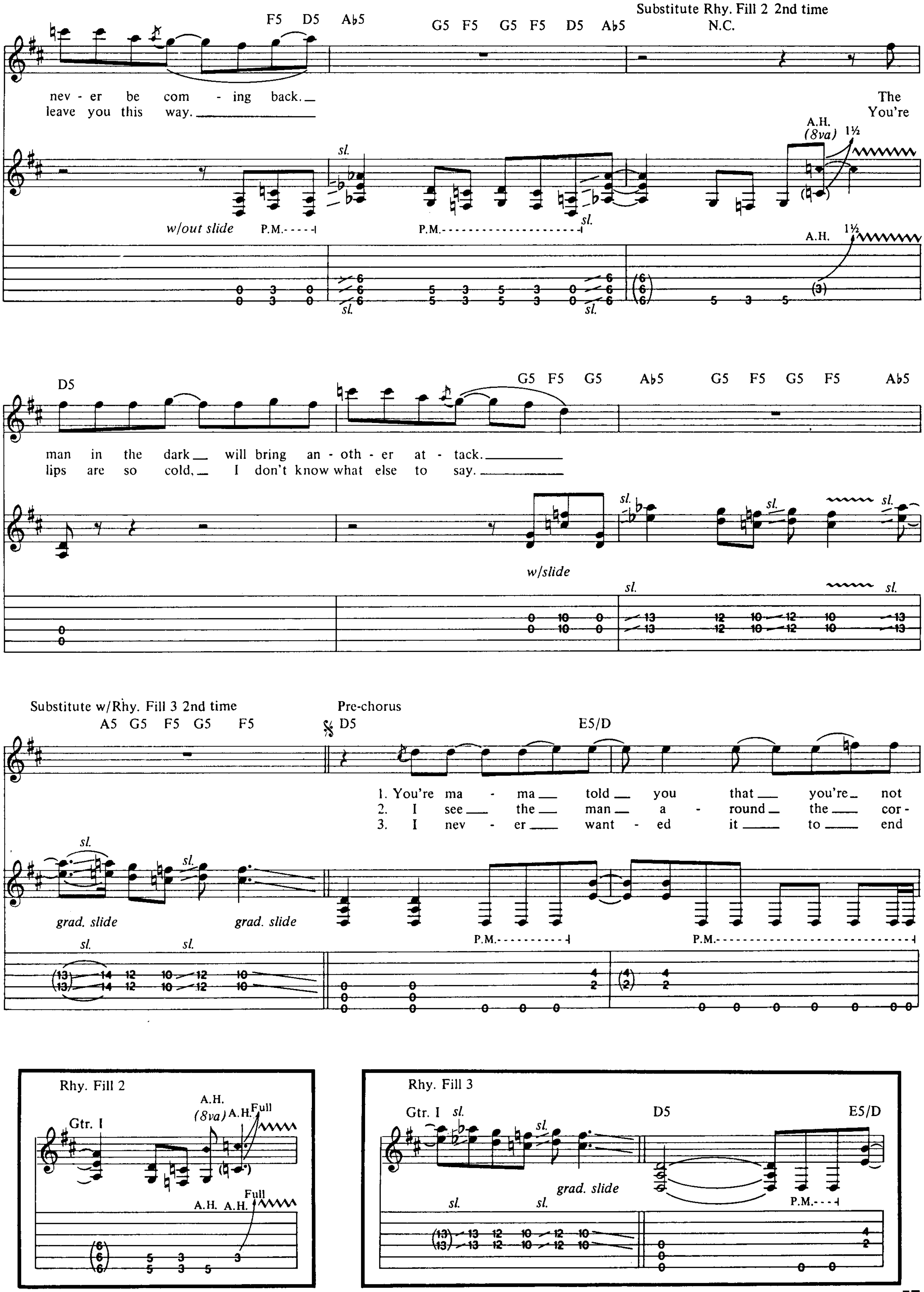
NO MORE TEARS

Words and Music by
Ozzy Osbourne, Zakk Wylde,
Randy Castillo, Michael Inez
and John Purdell
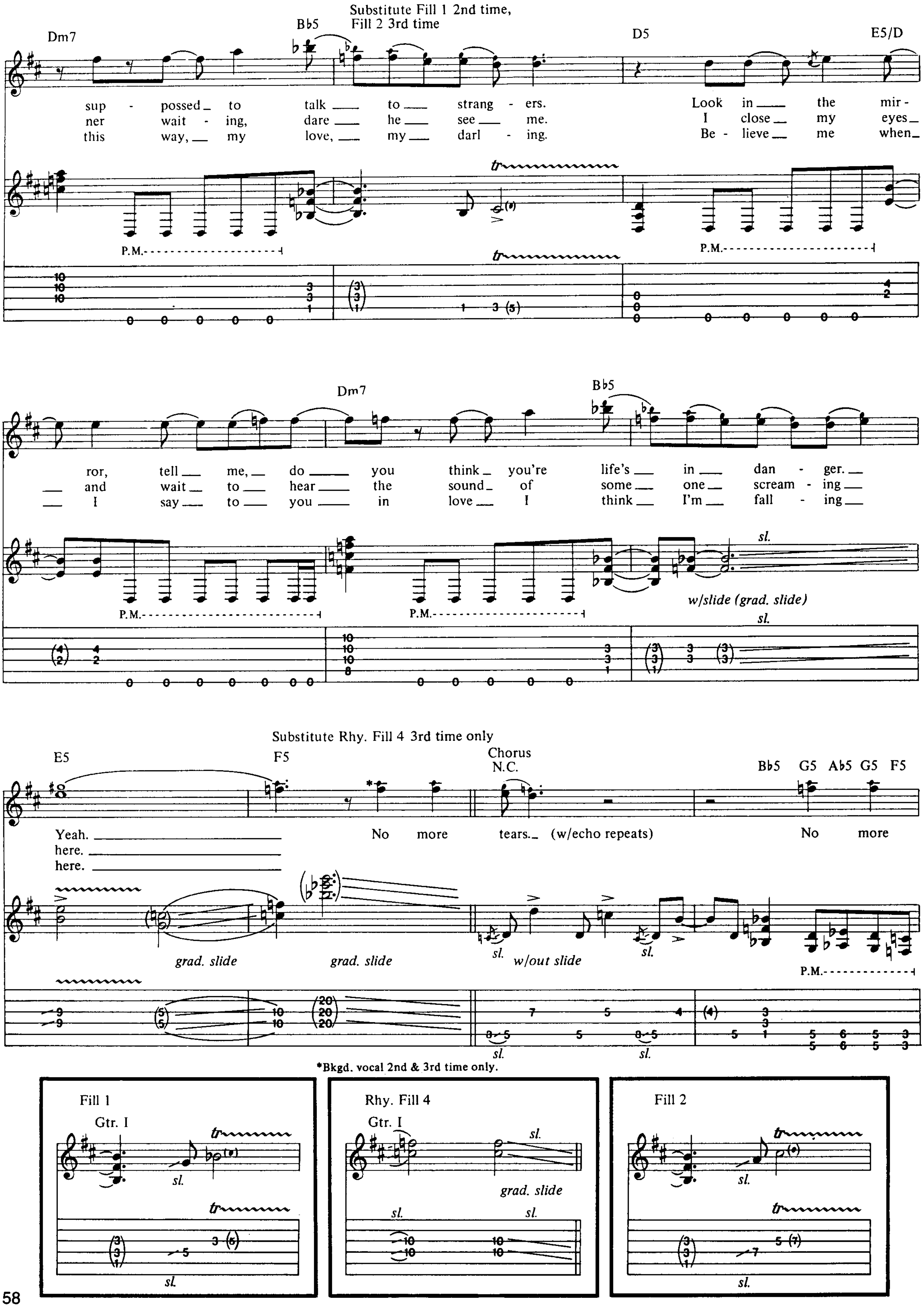



1st & 3rd Verses
N.C.
D5 F5 D5
w/Ad lib vocal 3rd time
A♭5 G5 F5 G5 F5 A♭5
1.The light in the win - dow is a crack in the sky.
3. ... now that it's o - ver, can we just say good - bye?
w/out slide
P.M.
sl.
Substitute Rhy. Fill 1 2nd time
G5 N.C.
D5
G5 F5 G5
A stair - way to dark - ness in the blink of an eye.
I'd like to move on and make the most of the night.
A.H.
(15ma)
Full
w/slide
A♭5 G5 F5 G5 F5 A♭5
A5 G5 F5 G5 F5
D5
A le - vee of tears to learn she'll
May - be a kiss be - fore I
semi-harm.
grad. slide
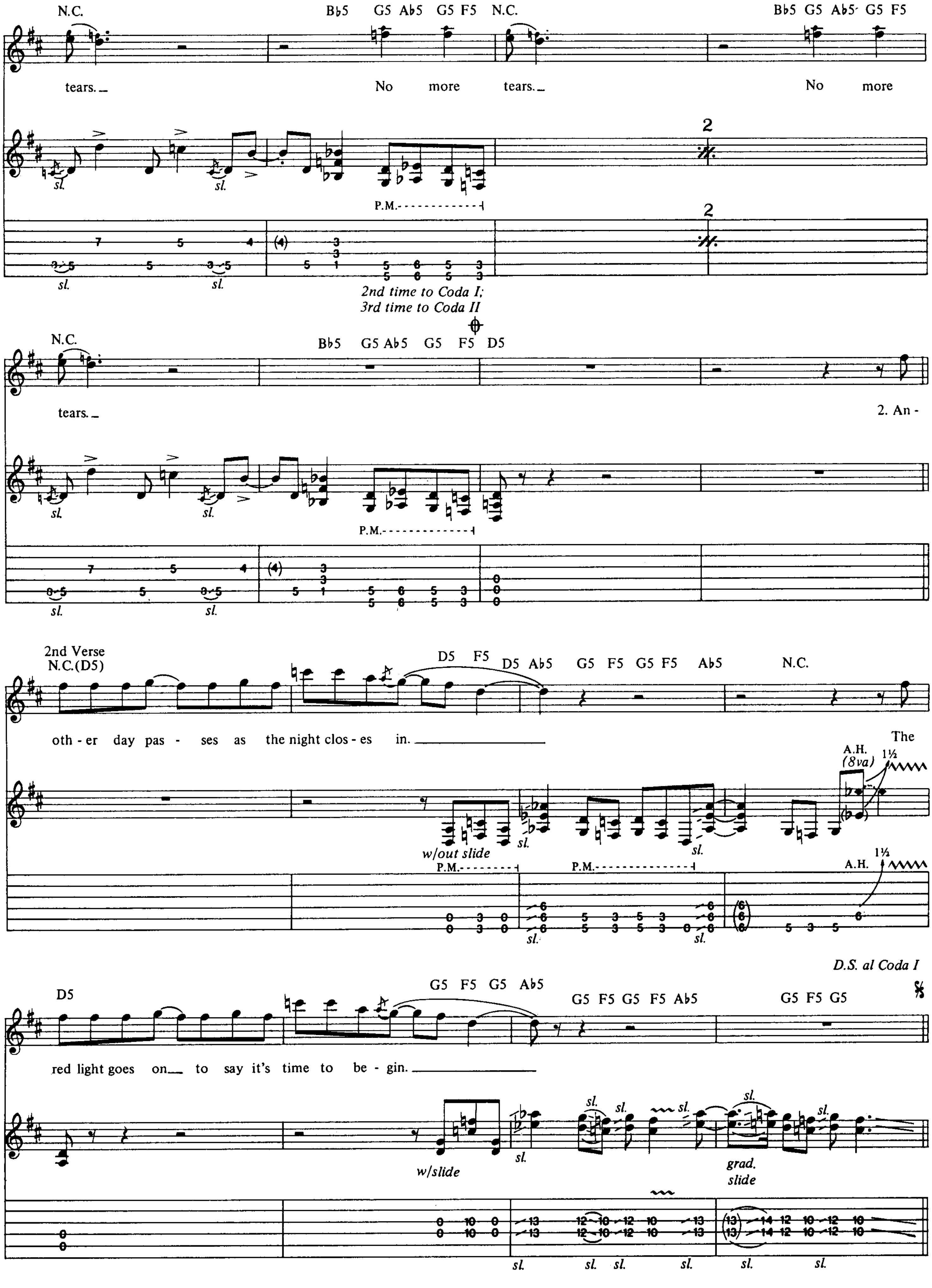

Rhy. Fill 1
Gtr. I
A.H.
(8va)
1½
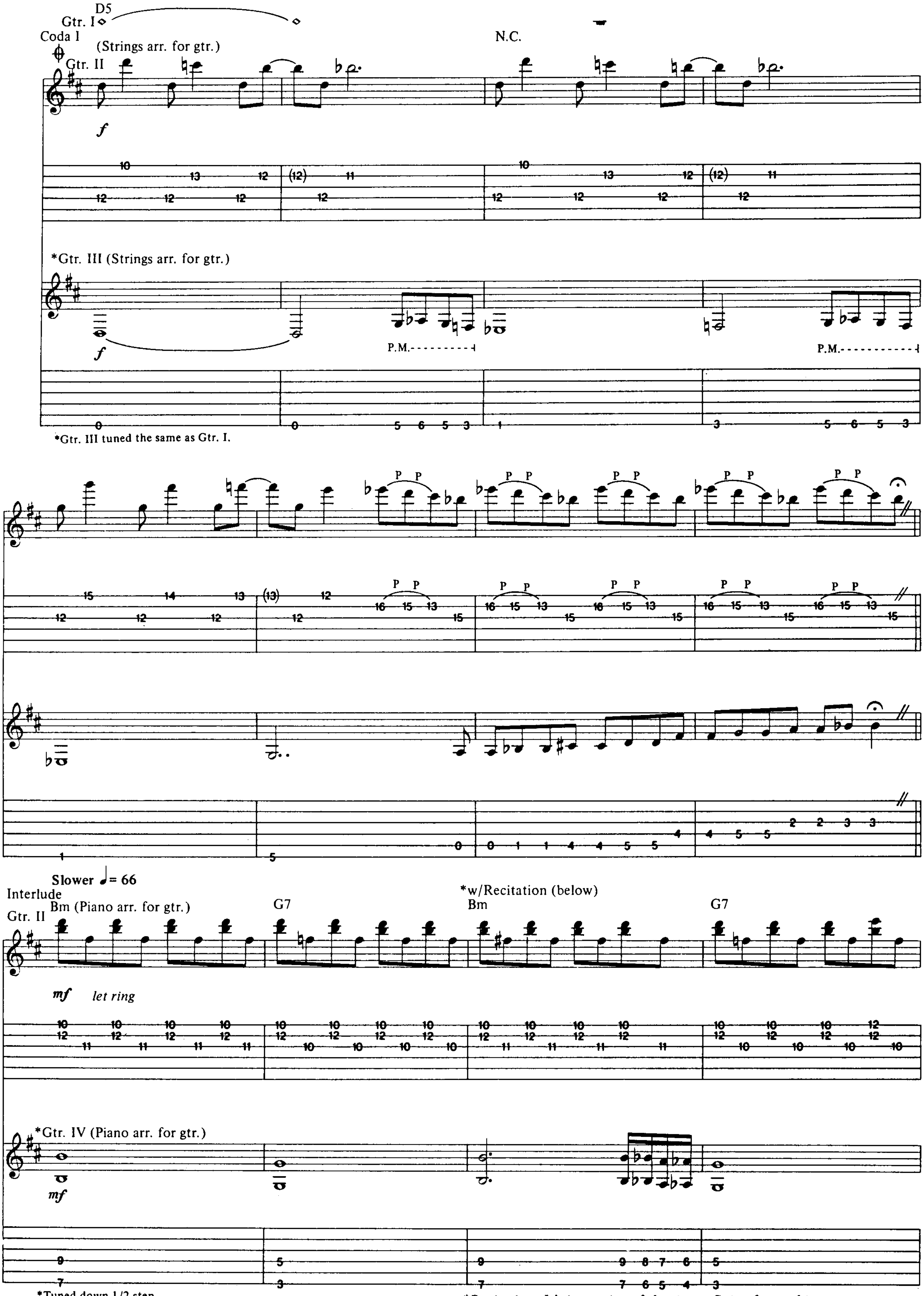


F5 D5 Ab5 G5 F5 G5 F5 D5 Ab5
Substitute Rhy. Fill 2 2nd time
N.C.
nev - er be com - ing back. The
leave you this way. You're
w/out slide
P.M.
sl.
A.H.
(8va)
1½
D5 G5 F5 G5 Ab5 G5 F5 G5 F5 Ab5
man in the dark will bring an - oth - er at - tack.
lips are so cold, I don't know what else to say.
w/slide
Substitute w/Rhy. Fill 3 2nd time
A5 G5 F5 G5 F5
Pre-chorus
D5 E5/D
1. You're ma - ma told you that you're not
2. I see the man a - round the cor -
3. I nev - er want - ed it to end
grad. slide
Rhy. Fill 2
Gtr. I
Full
Rhy. Fill 3
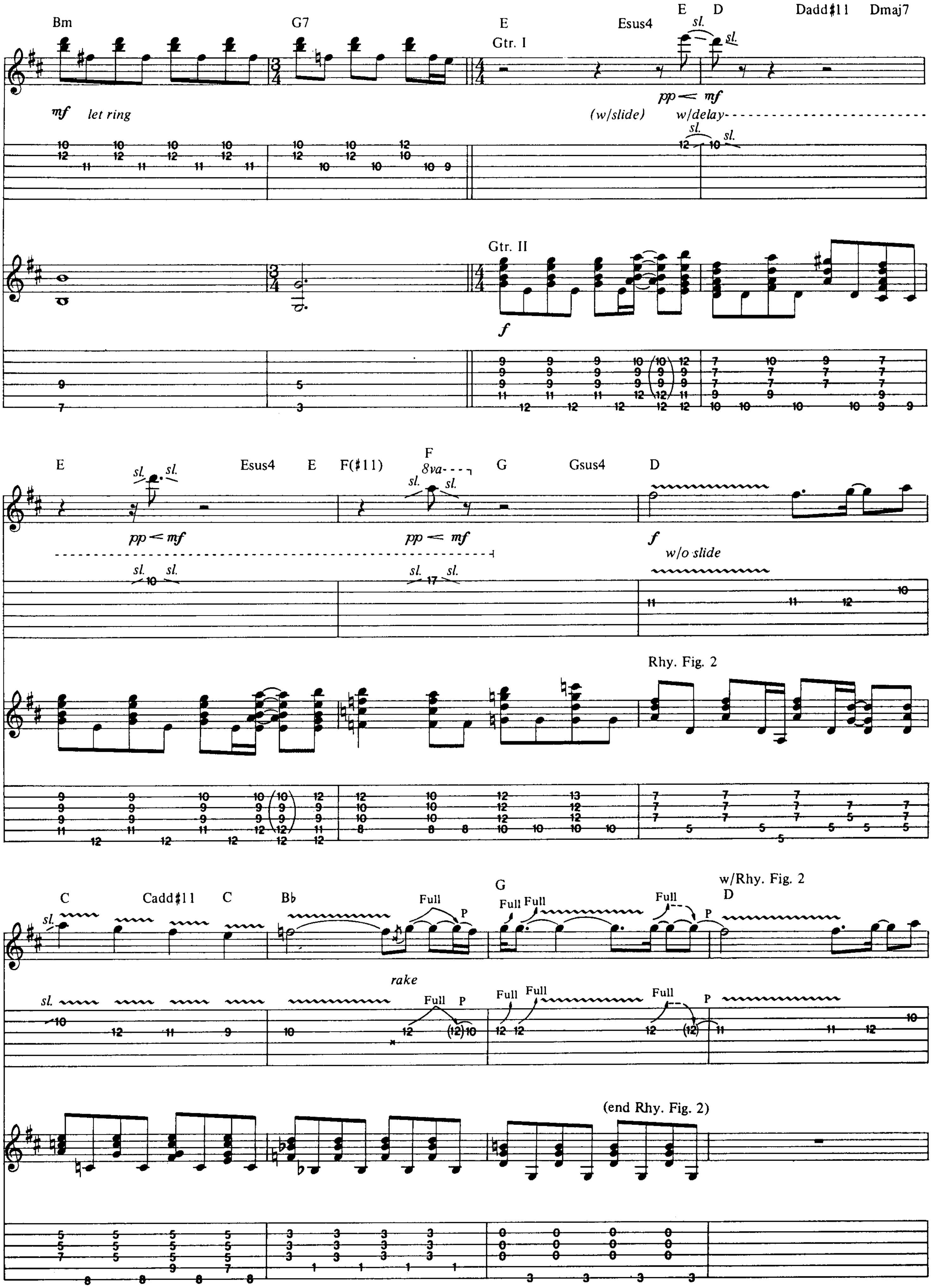


Substitute Fill 1 2nd time, Fill 2 3rd time
Dm7
B♭5
D5
E5/D
sup - possed to talk to strang - ers. Look in the mir -
ner wait - ing, dare he see me. I close my eyes
this way, my love, my darl - ing. Be - lieve me when
P.M.
tr
Dm7
B♭5
ror, tell me, do you think you're life's in dan - ger.
and wait to hear the sound of some one scream - ing
I say to you in love I think I'm fall - ing
P.M.
sl.
w/slide (grad. slide)
Substitute Rhy. Fill 4 3rd time only
E5
F5
Chorus
N.C.
B♭5 G5 A♭5 G5 F5
Yeah. No more tears. (w/echo repeats) No more
here.
here.
grad. slide
sl.
w/out slide
*Bkgd. vocal 2nd & 3rd time only.
Fill 1
Gtr. I
Rhy. Fill 4
Gtr. I
Fill 2
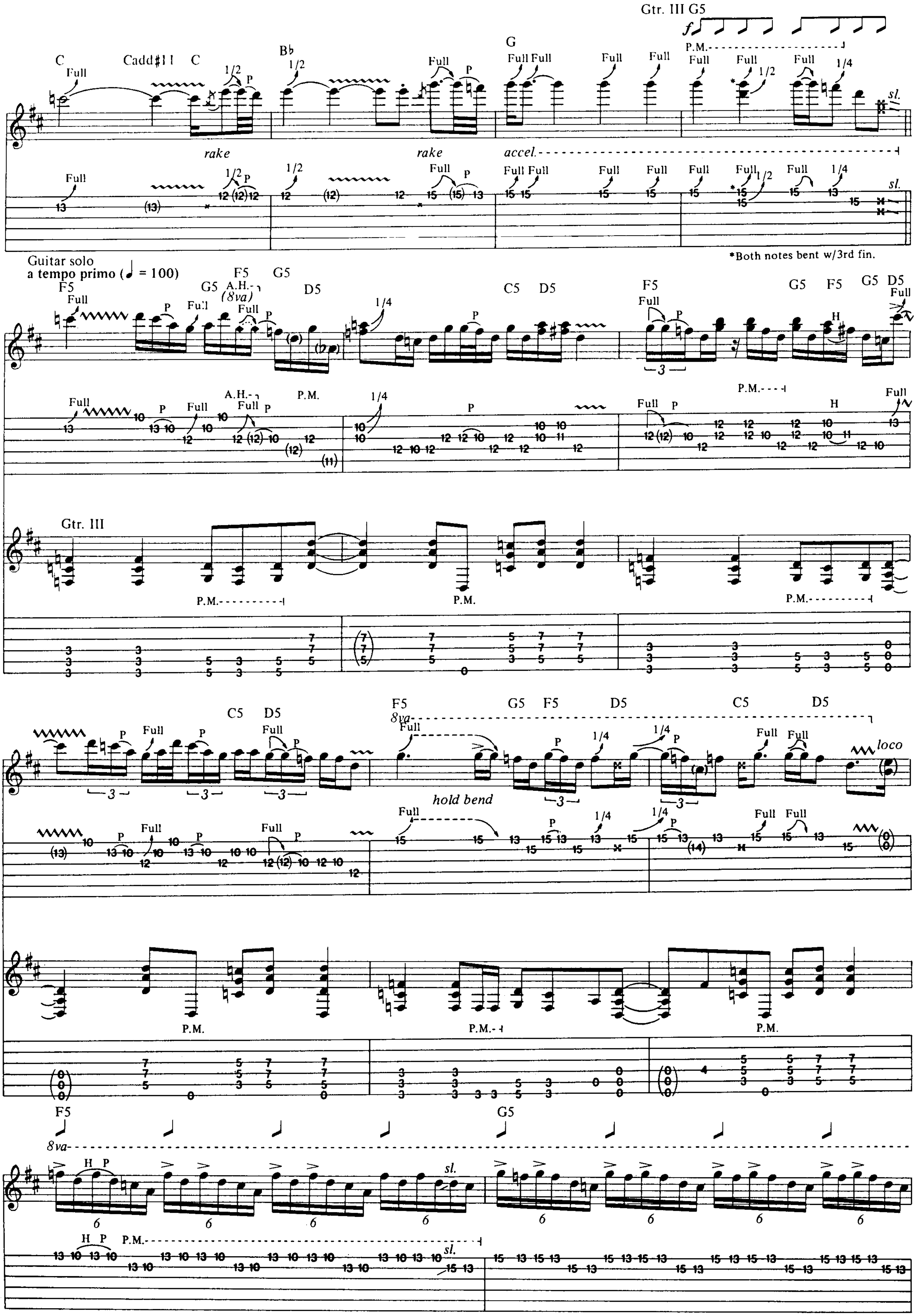

N.C.
Bb5 G5 Ab5 G5 F5 N.C.
Bb5 G5 Ab5 G5 F5
tears. No more tears. No more
P.M.
sl.
2nd time to Coda I;
3rd time to Coda II
N.C.
Bb5 G5 Ab5 G5 F5 D5
tears. 2. An -
2nd Verse
N.C.(D5)
D5 F5 D5 Ab5 G5 F5 G5 F5 Ab5 N.C.
oth - er day pas - ses as the night clos - es in. The
w/out slide
A.H.
(8va)
1½
D.S. al Coda I
D5
G5 F5 G5 Ab5
G5 F5 G5 F5 Ab5
G5 F5 G5
red light goes on to say it's time to be - gin.
w/slide
grad.
slide
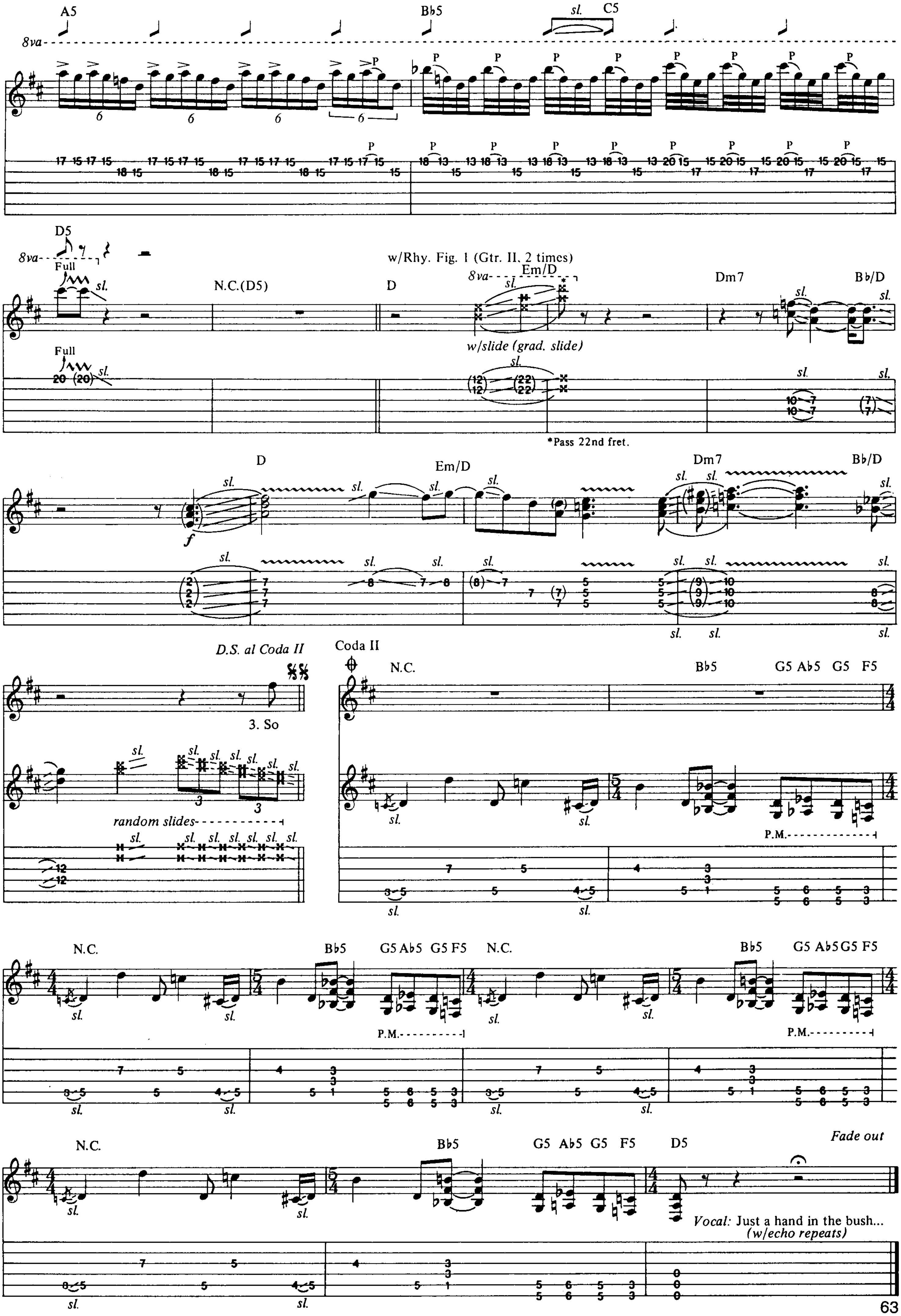


*Tuned down 1/2 step.

Recitation: *It's just a sign of the times. Going forward in reverse. Still, he who are first, is just a hand in the bush.*

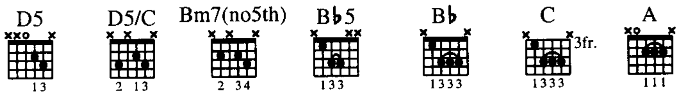

Bm
G7
E
Esus4
E
D
Dadd♯11
Dmaj7
Gtr. I
sl.
mf
let ring
pp < mf
(w/slide)
w/delay
Gtr. II
f
Esus4
F(♯11)
F
8va
G
Gsus4
w/o slide
Rhy. Fig. 2
C
Cadd♯11
B♭
Full
P
rake
w/Rhy. Fig. 2
(end Rhy. Fig. 2)


Gtr. III G5
C
Cadd♯11
C
B♭
G
rake
accel.
*Both notes bent w/3rd fin.
Guitar solo
a tempo primo (♩ = 100)
F5
G5
A.H.
(8va)
D5
C5
P.M.
Gtr. III
hold bend
loco
8va

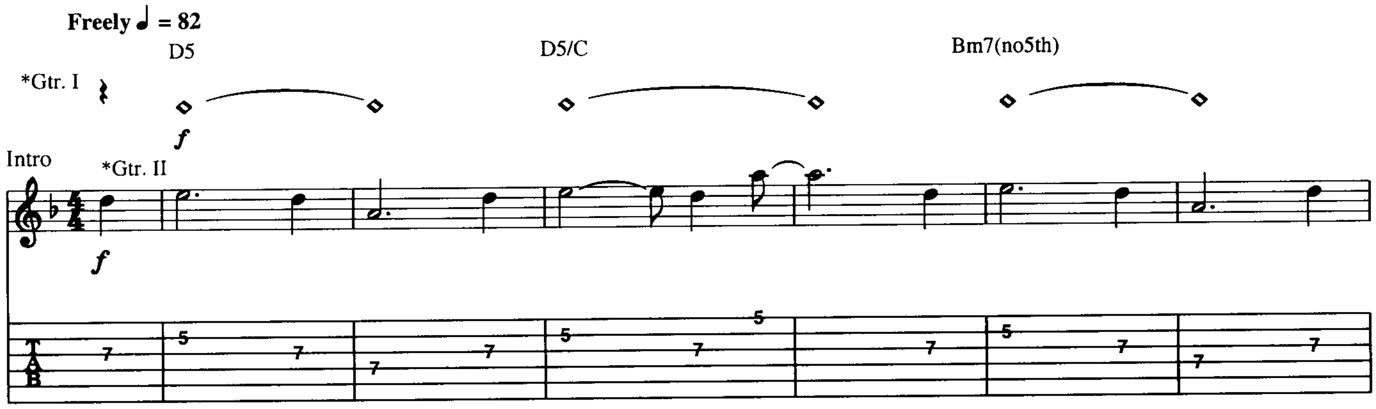

A5
Bb5
C5
8va
D5
Full
N.C.(D5)
w/Rhy. Fig. 1 (Gtr. II, 2 times)
Em/D
Dm7
Bb/D
w/slide (grad. slide)
*Pass 22nd fret.
D.S. al Coda II
Coda II
N.C.
G5 Ab5 G5 F5
3. So
random slides
P.M.
Fade out
Vocal: Just a hand in the bush...
(w/echo repeats)

PERRY MASON

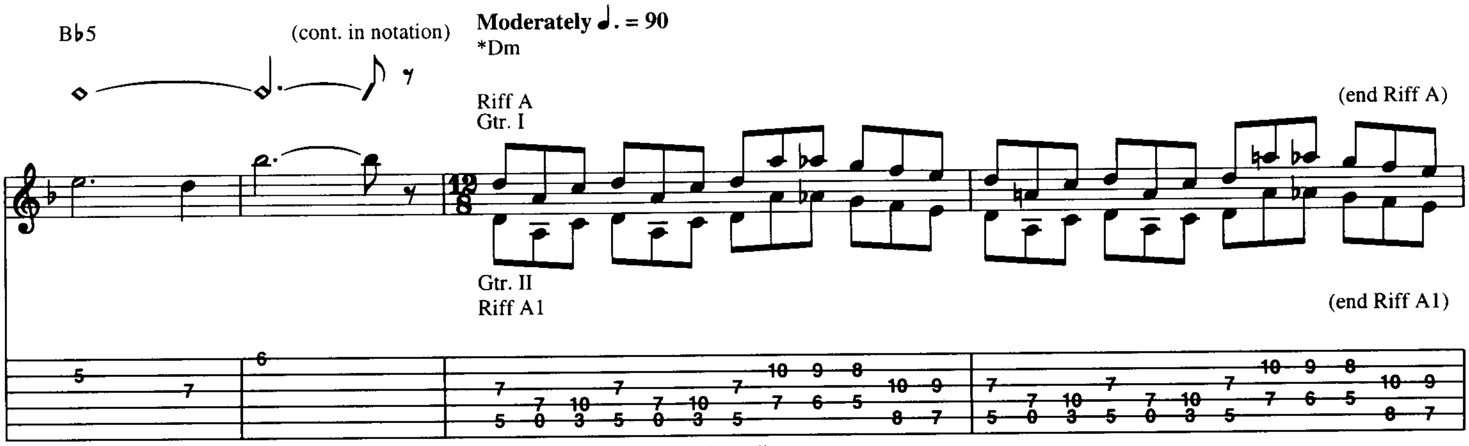
Words and Music by
Ozzy Osbourne, Zakk Wylde
and John Purdell
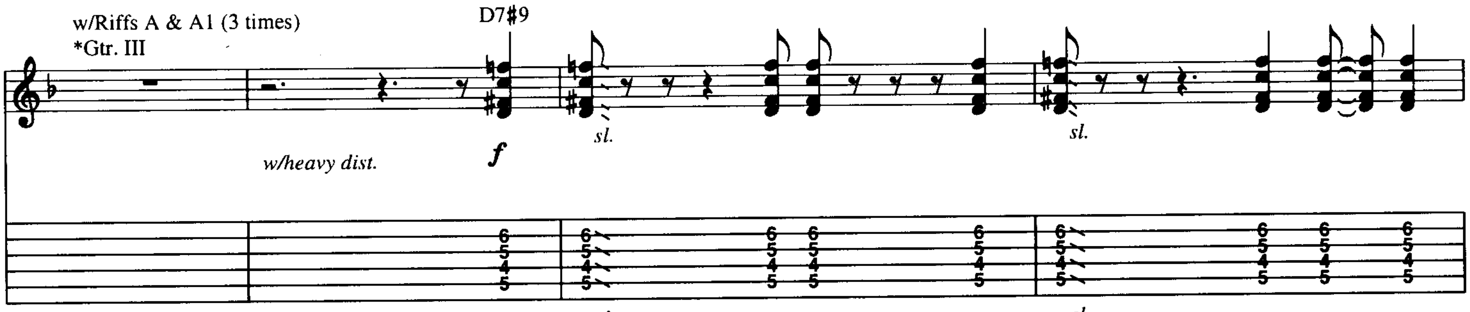


Drop D tuning, down 1/2 step:
⑥= D♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭



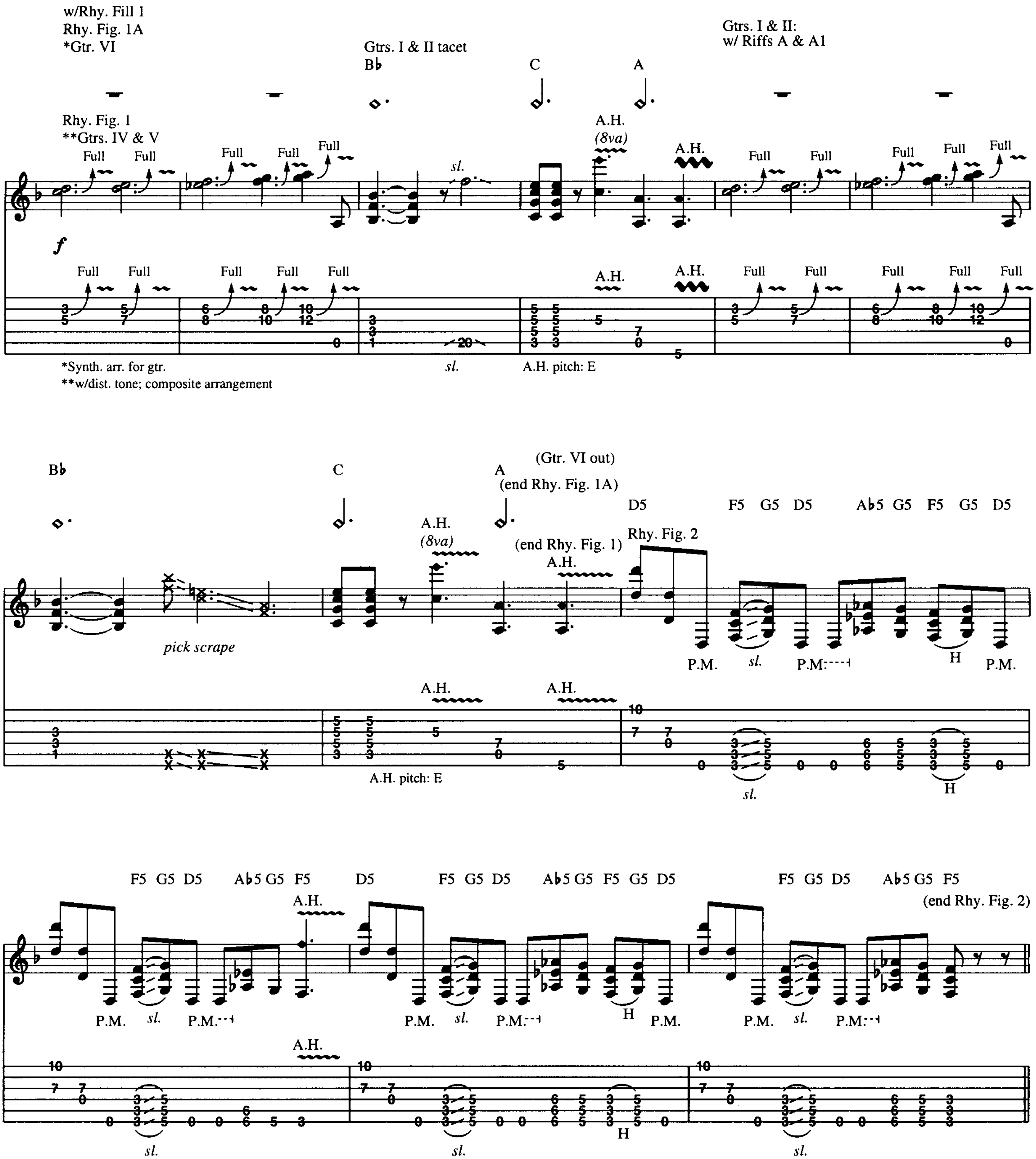
*Synth. arr. for gtr.

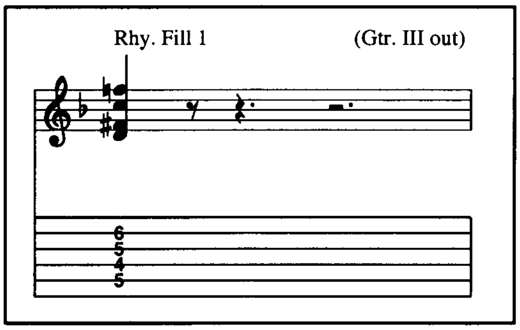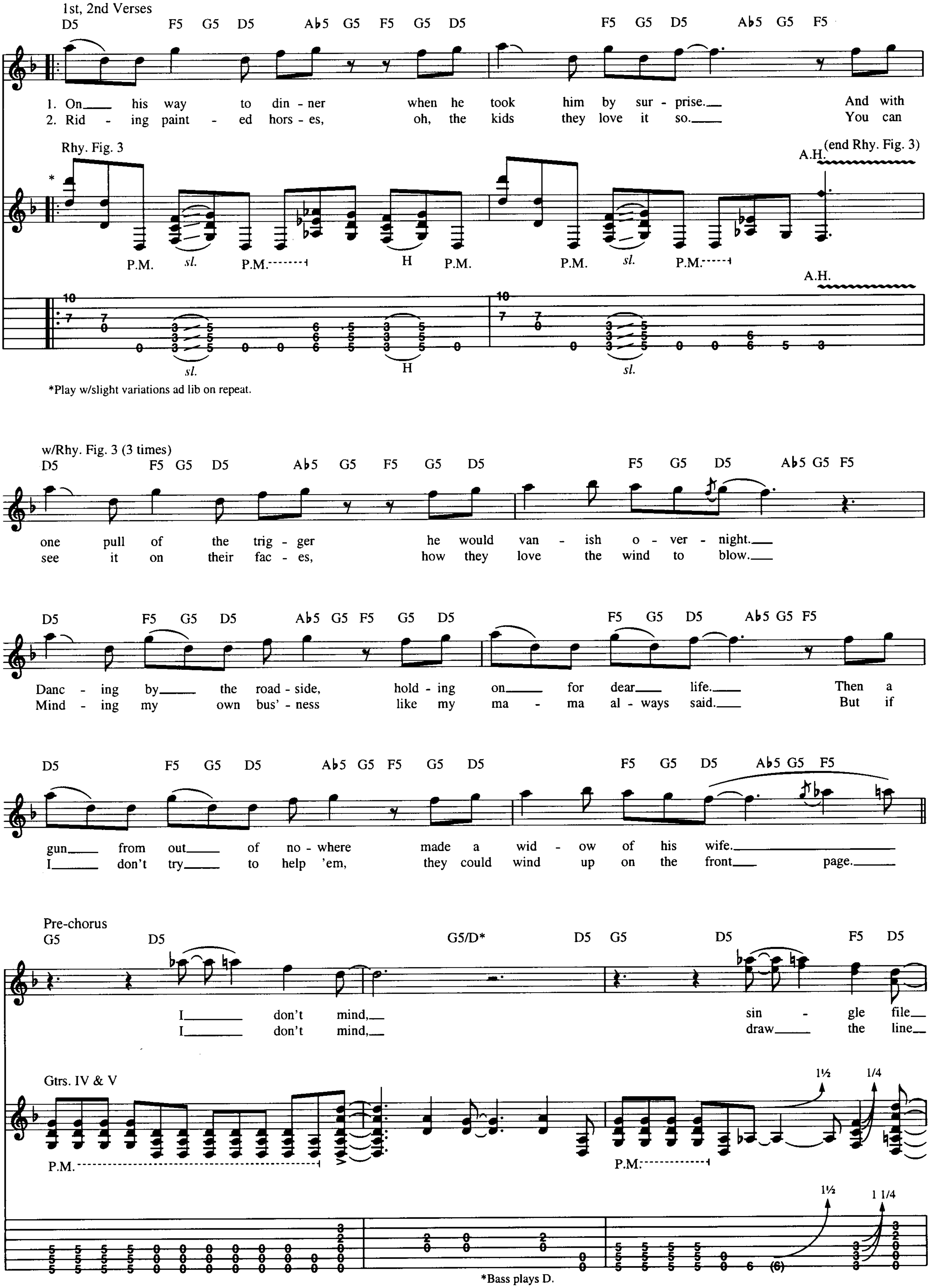


*Chord symbols reflect overall tonality.
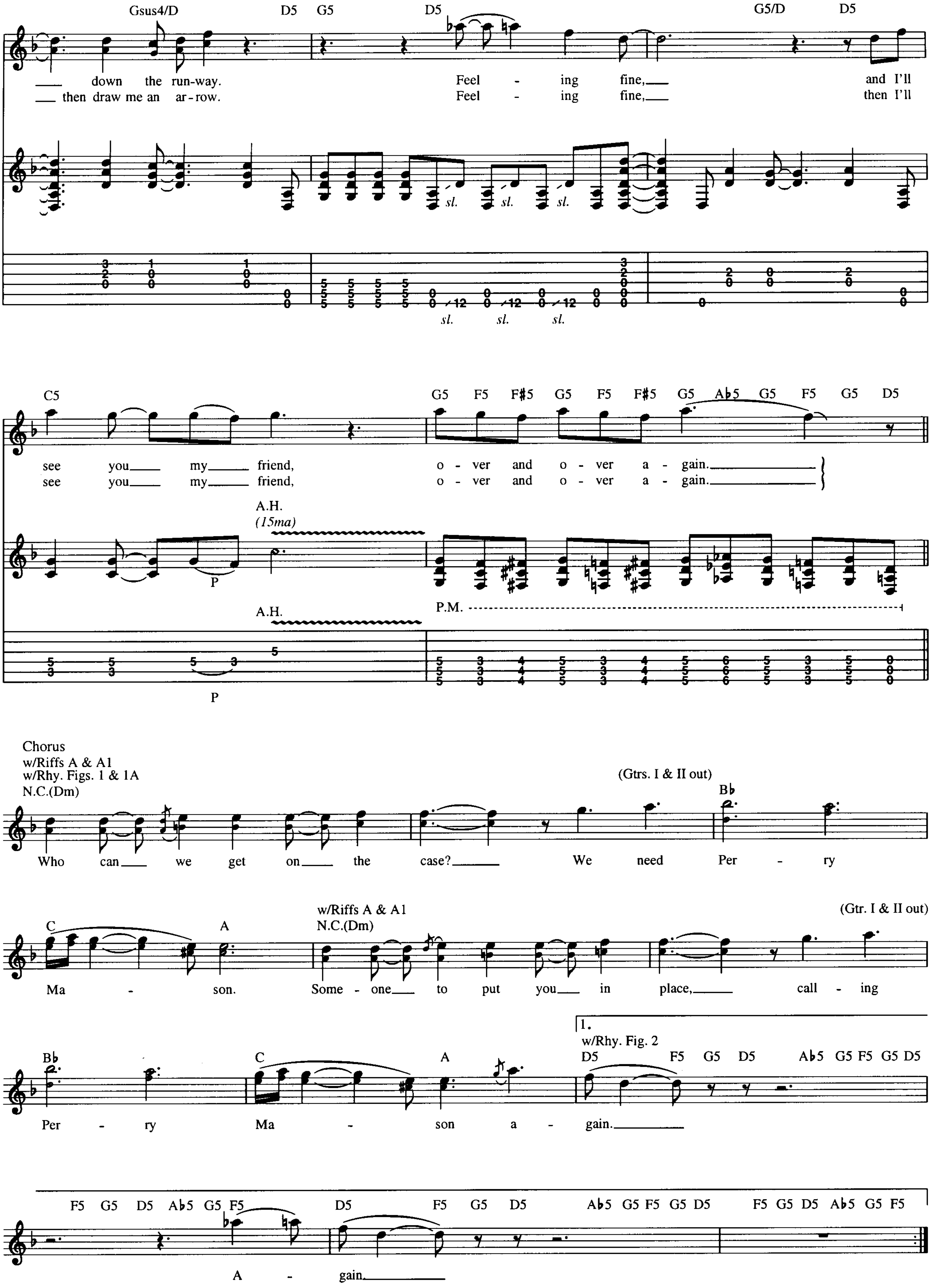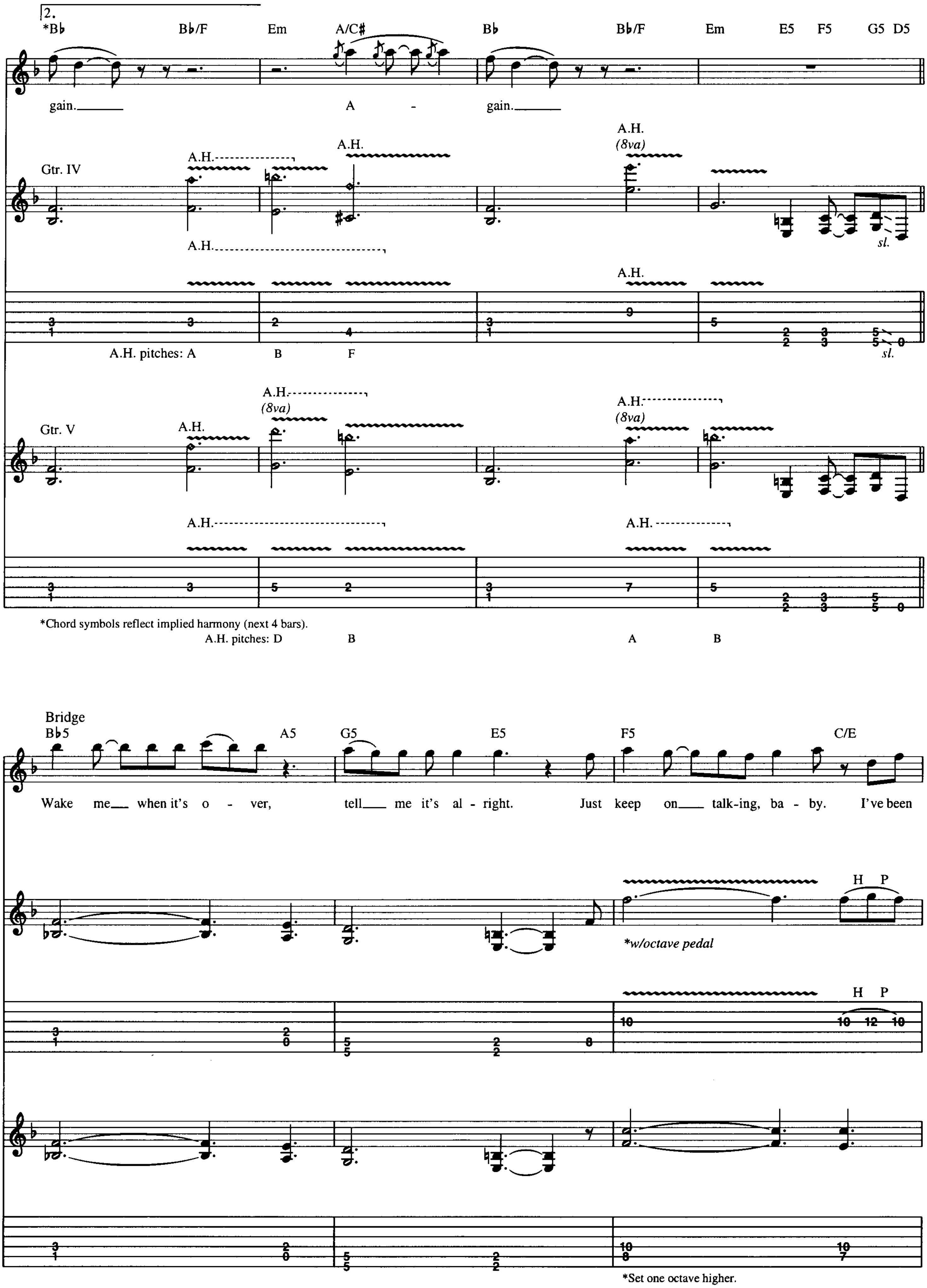


*Doubled throughout
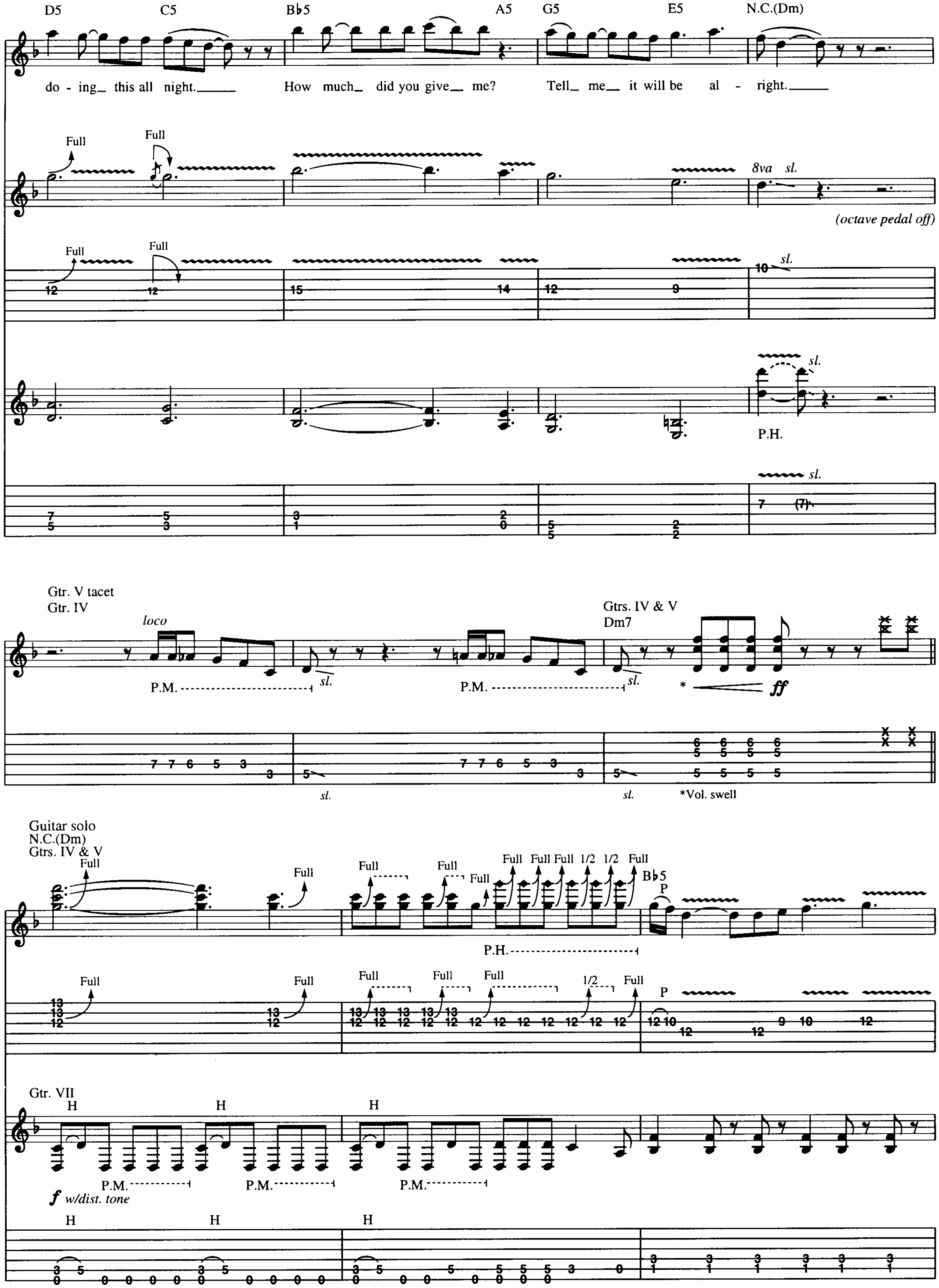

w/Rhy. Fill 1
Rhy. Fig. 1A
*Gtr. VI
Gtrs. I & II tacet
Bb
C
A
Gtrs. I & II:
w/ Riffs A & A1
Rhy. Fig. 1
**Gtrs. IV & V
Full
A.H.
(8va)
sl.
f
A.H. pitch: E
*Synth. arr. for gtr.
**w/dist. tone; composite arrangement
Bb
C
A
(Gtr. VI out)
(end Rhy. Fig. 1A)
(end Rhy. Fig. 1)
D5 F5 G5 D5 Ab5 G5 F5 G5 D5
Rhy. Fig. 2
pick scrape
P.M.
H
F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5
(end Rhy. Fig. 2)


Rhy. Fill 1
(Gtr. III out)
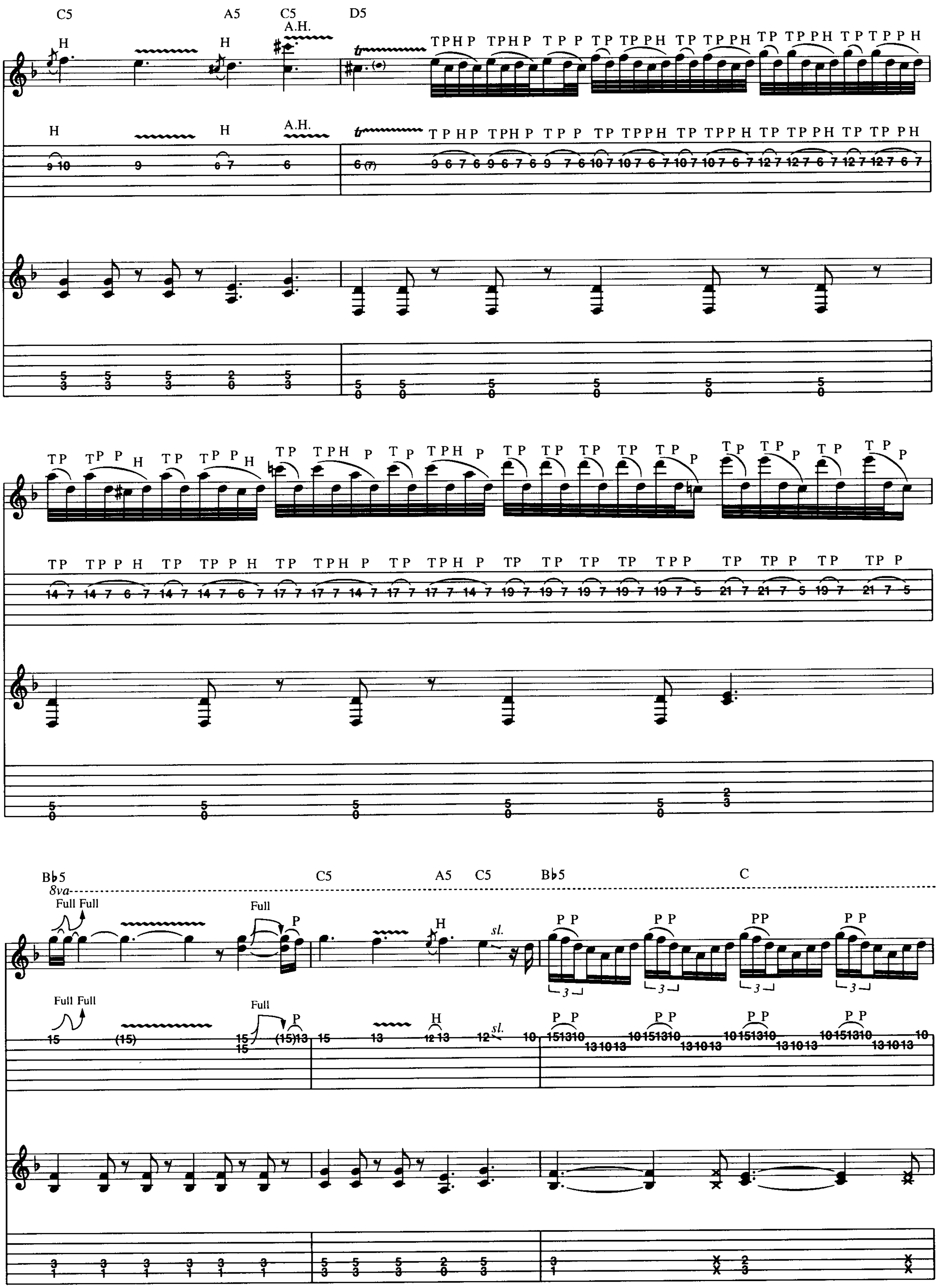

1st, 2nd Verses
1. On his way to din - ner when he took him by sur - prise. And with
2. Rid - ing paint - ed hors - es, oh, the kids they love it so. You can
Rhy. Fig. 3
(end Rhy. Fig. 3)
*Play w/slight variations ad lib on repeat.
w/Rhy. Fig. 3 (3 times)
one pull of the trig - ger he would van - ish o - ver - night.
see it on their fac - es, how they love the wind to blow.
Danc - ing by the road - side, hold - ing on for dear life. Then a
Mind - ing my own bus' - ness like my ma - ma al - ways said. But if
gun from out of no - where made a wid - ow of his wife.
I don't try to help 'em, they could wind up on the front page.
Pre-chorus
I don't mind, sin - gle file
I don't mind, draw the line
Gtrs. IV & V
*Bass plays D.
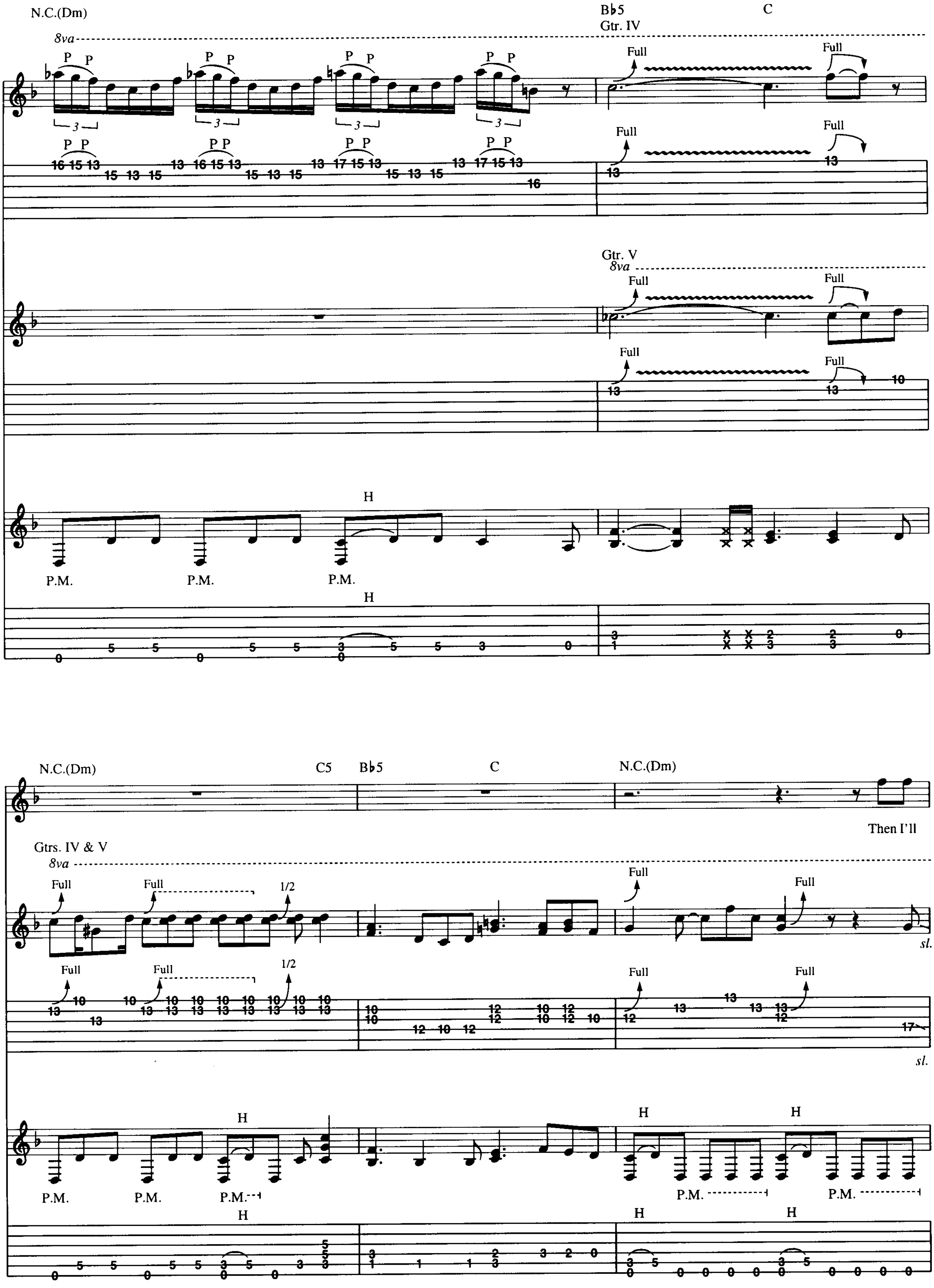

Gsus4/D D5 G5 D5 G5/D D5
down the run-way. Feel - ing fine, and I'll
then draw me an ar-row. Feel - ing fine, then I'll
sl. sl. sl.
C5 G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5
see you my friend, o - ver and o - ver a - gain.
see you my friend, o - ver and o - ver a - gain.
A.H.
(15ma)
P
P.M.
Chorus
w/Riffs A & A1
w/Rhy. Figs. 1 & 1A
N.C.(Dm)
(Gtrs. I & II out)
Bb
Who can we get on the case? We need Per - ry
C A
w/Riffs A & A1
N.C.(Dm)
(Gtr. I & II out)
Ma - son. Some - one to put you in place, call - ing
1.
w/Rhy. Fig. 2
Bb C A D5 F5 G5 D5 Ab5 G5 F5 G5 D5
Per - ry Ma - son a - gain.
F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5
A - gain.
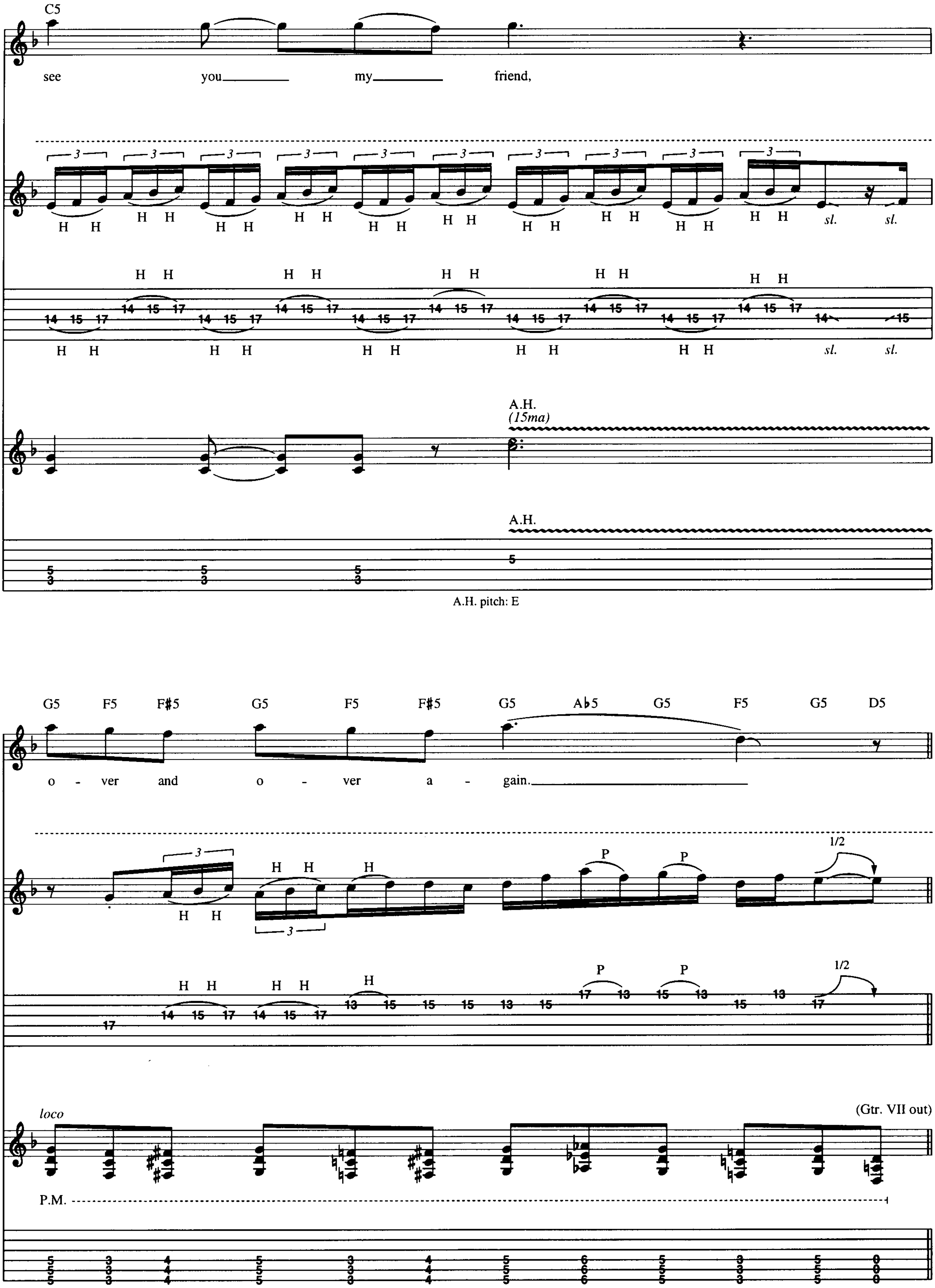

2.
*B♭ B♭/F Em A/C♯ B♭ B♭/F Em E5 F5 G5 D5
gain. A - gain.
Gtr. IV
A.H.
(8va)
sl.
A.H. pitches: A B F
Gtr. V
A.H. pitches: D B A B
*Chord symbols reflect implied harmony (next 4 bars).
Bridge
B♭5 A5 G5 E5 F5 C/E
Wake me when it's o - ver, tell me it's al - right. Just keep on talk-ing, ba - by. I've been
H P
*w/octave pedal
*Set one octave higher.
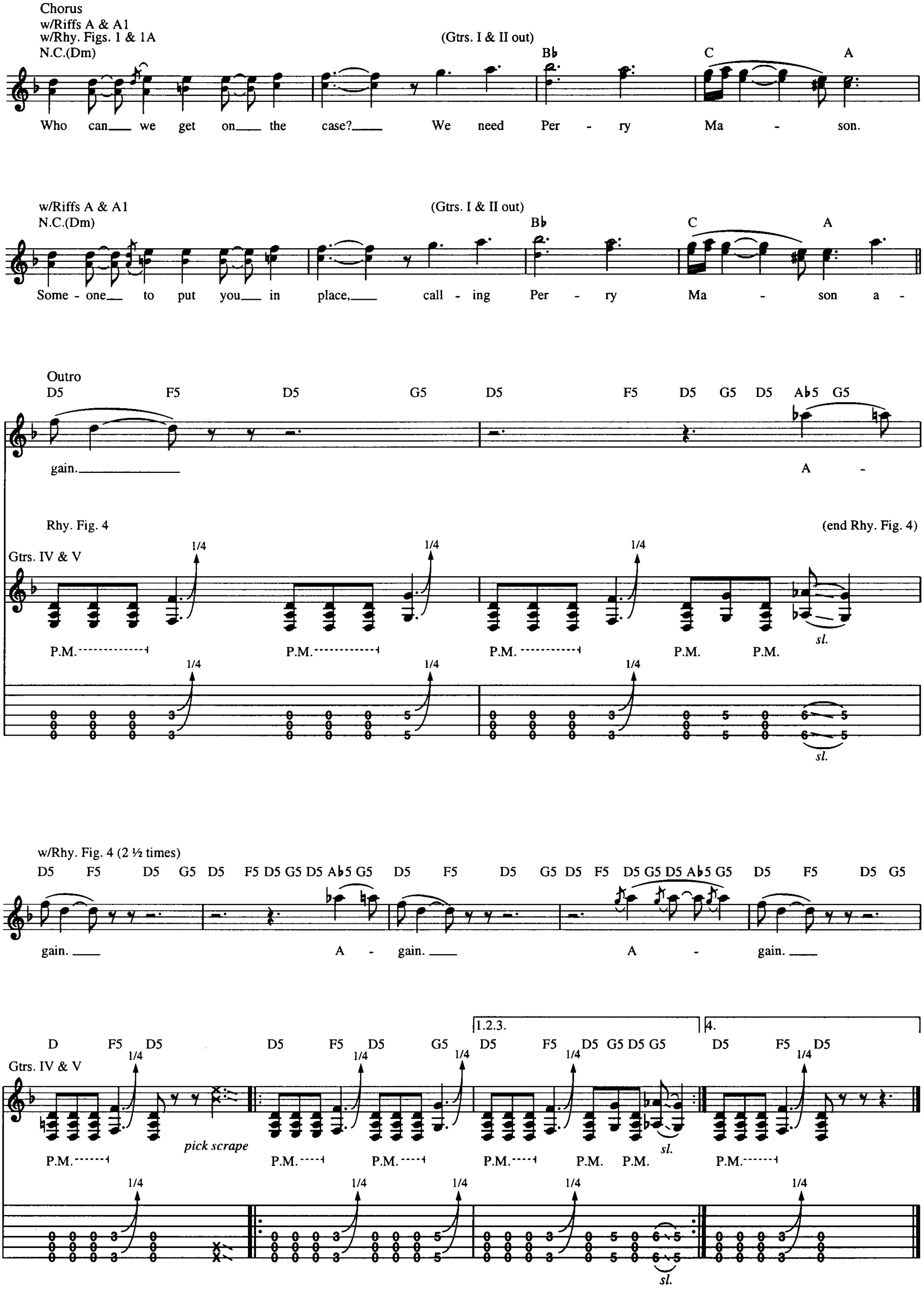


D5
C5
B♭5
A5
G5
E5
N.C.(Dm)
do - ing_ this all night.____
How much_ did you give_ me?
Tell_ me_ it will be al - right.____
Full
8va sl.
(octave pedal off)
P.H.
Gtr. V tacet
Gtr. IV
loco
P.M.
sl.
Gtrs. IV & V
Dm7
ff
*Vol. swell
Guitar solo
N.C.(Dm)
Gtrs. IV & V
1/2
B♭5
P
Gtr. VII
H
f w/dist. tone


C5 A5 C5 D5
A.H.
Bb5
8va
Full Full
Full
C5 A5 C5 Bb5 C
sl.
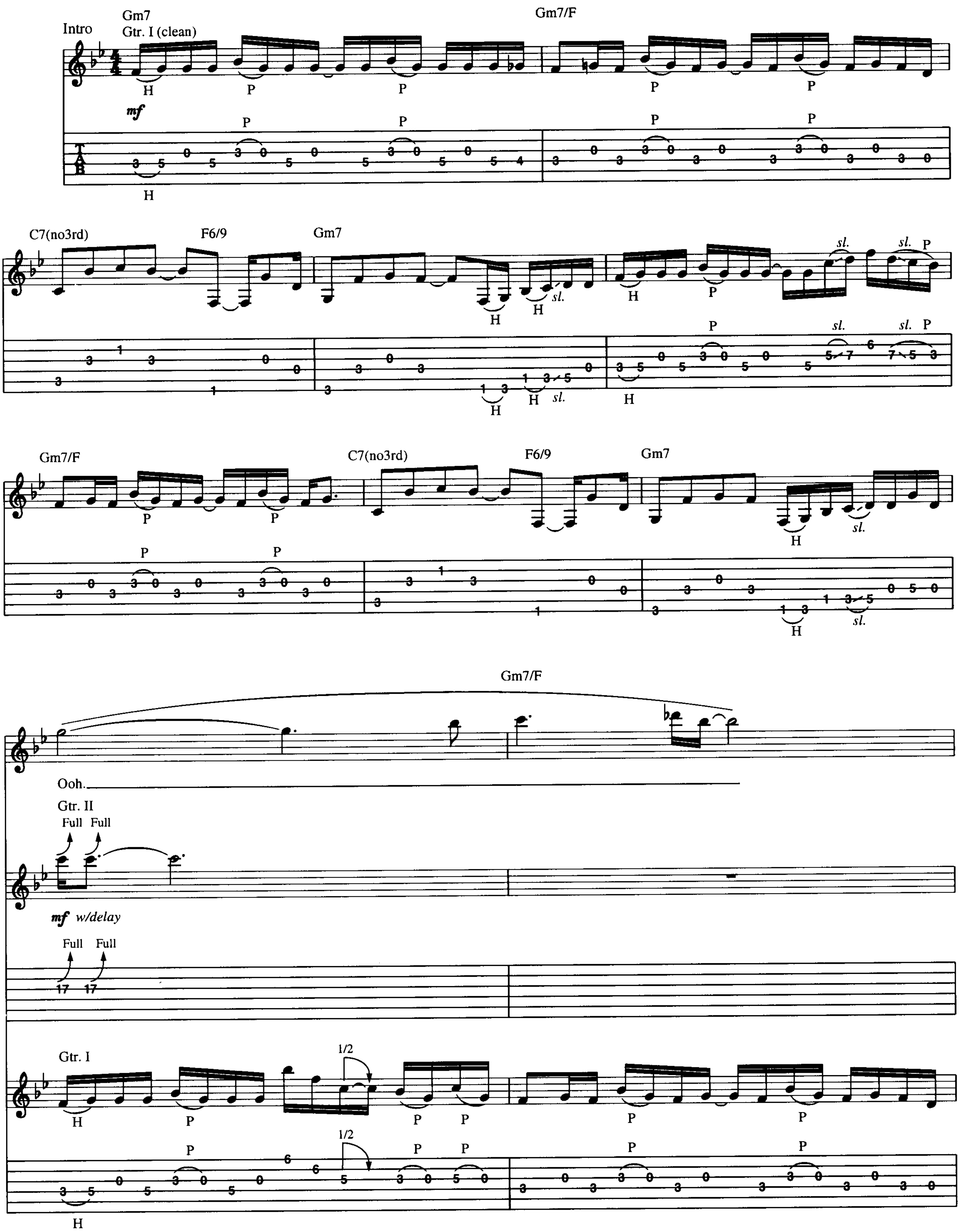

N.C.(Dm)
B♭5
C
Gtr. IV
8va
Full
P
Gtr. V
H
P.M.
sl.
C5
Gtrs. IV & V
1/2
Then I'll
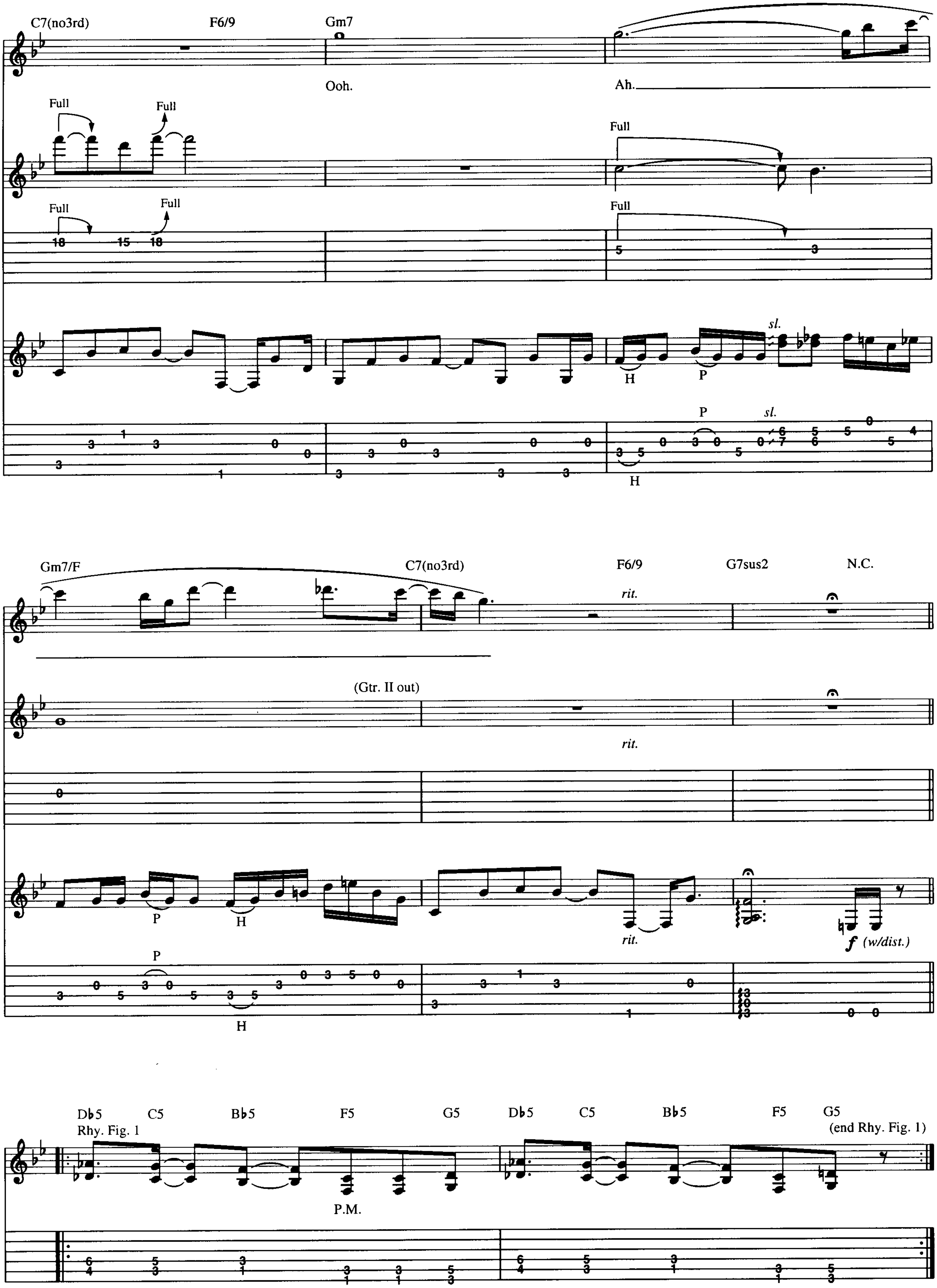

C5
see you my friend,
A.H.
(15ma)
A.H. pitch: E
G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5
o - ver and o - ver a - gain.
loco
(Gtr. VII out)
P.M.
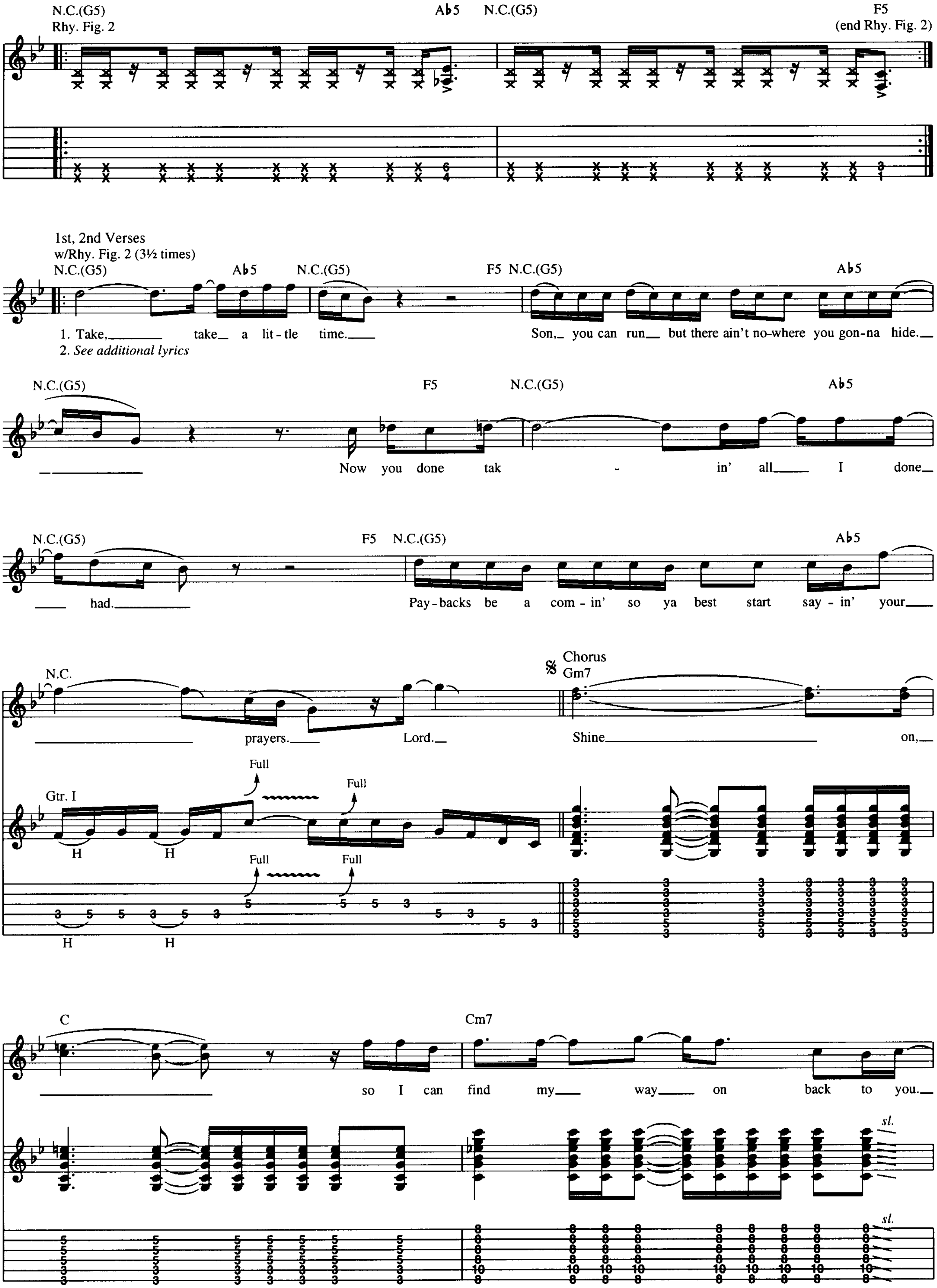

Chorus
w/Riffs A & A1
w/Rhy. Figs. 1 & 1A
N.C.(Dm)
(Gtrs. I & II out)
B♭ C A
Who can we get on the case? We need Per - ry Ma - son.
w/Riffs A & A1
N.C.(Dm)
(Gtrs. I & II out)
B♭ C A
Some - one to put you in place, call - ing Per - ry Ma - son a -
Outro
D5 F5 D5 G5 D5 F5 D5 G5 D5 A♭5 G5
gain. A -
Rhy. Fig. 4
(end Rhy. Fig. 4)
Gtrs. IV & V
1/4
P.M.
sl.
w/Rhy. Fig. 4 (2 ½ times)
D5 F5 D5 G5 D5 F5 D5 G5 D5 A♭5 G5 D5 F5 D5 G5 D5 F5 D5 G5 D5 A♭5 G5 D5 F5 D5 G5
gain. A - gain. A - gain.
1.2.3.
4.
D F5 D5 D5 F5 D5 G5 D5 F5 D5 G5 D5 G5 D5 F5 D5
Gtrs. IV & V
pick scrape
P.M.
sl.
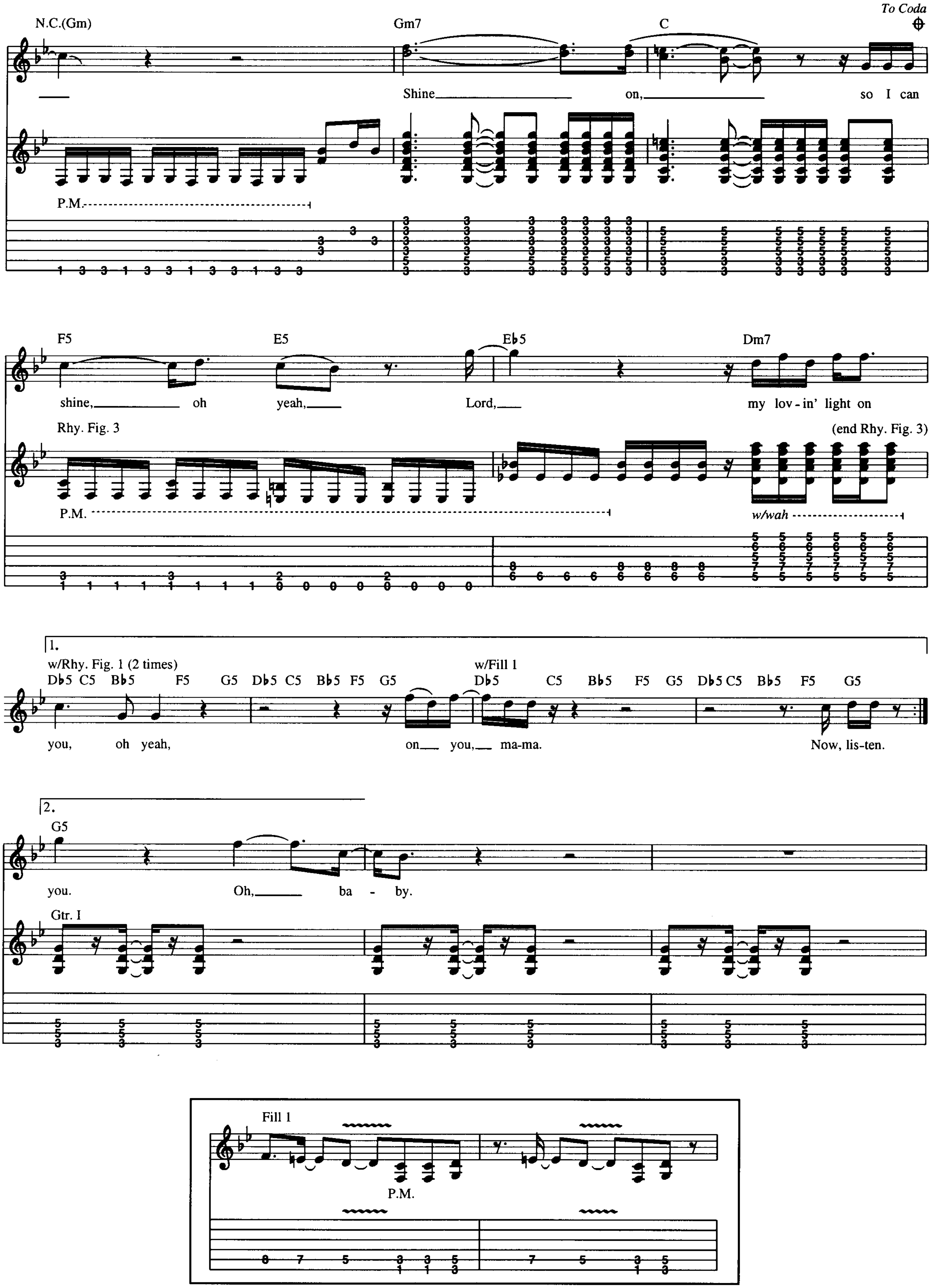
SHINE ON
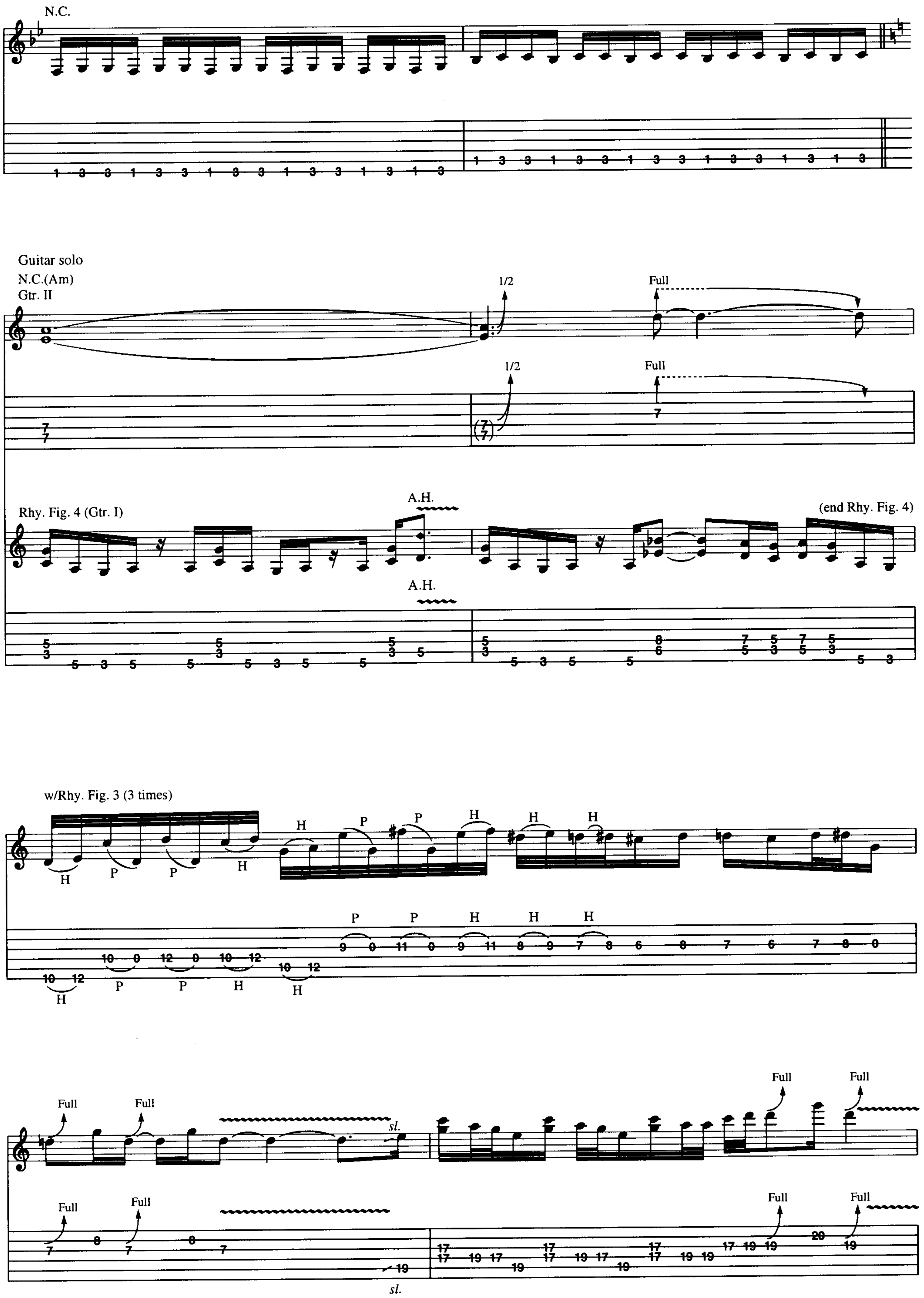
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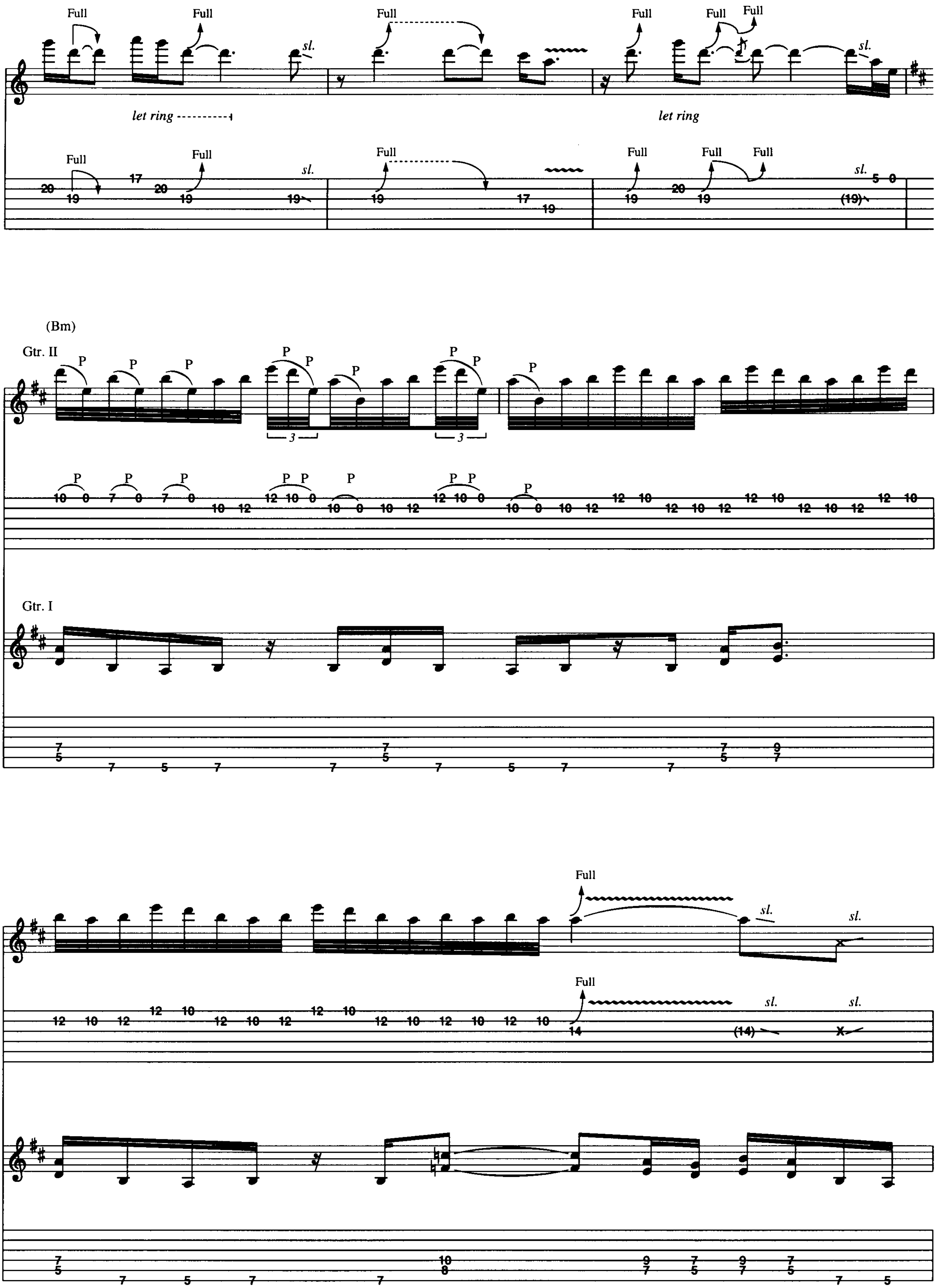


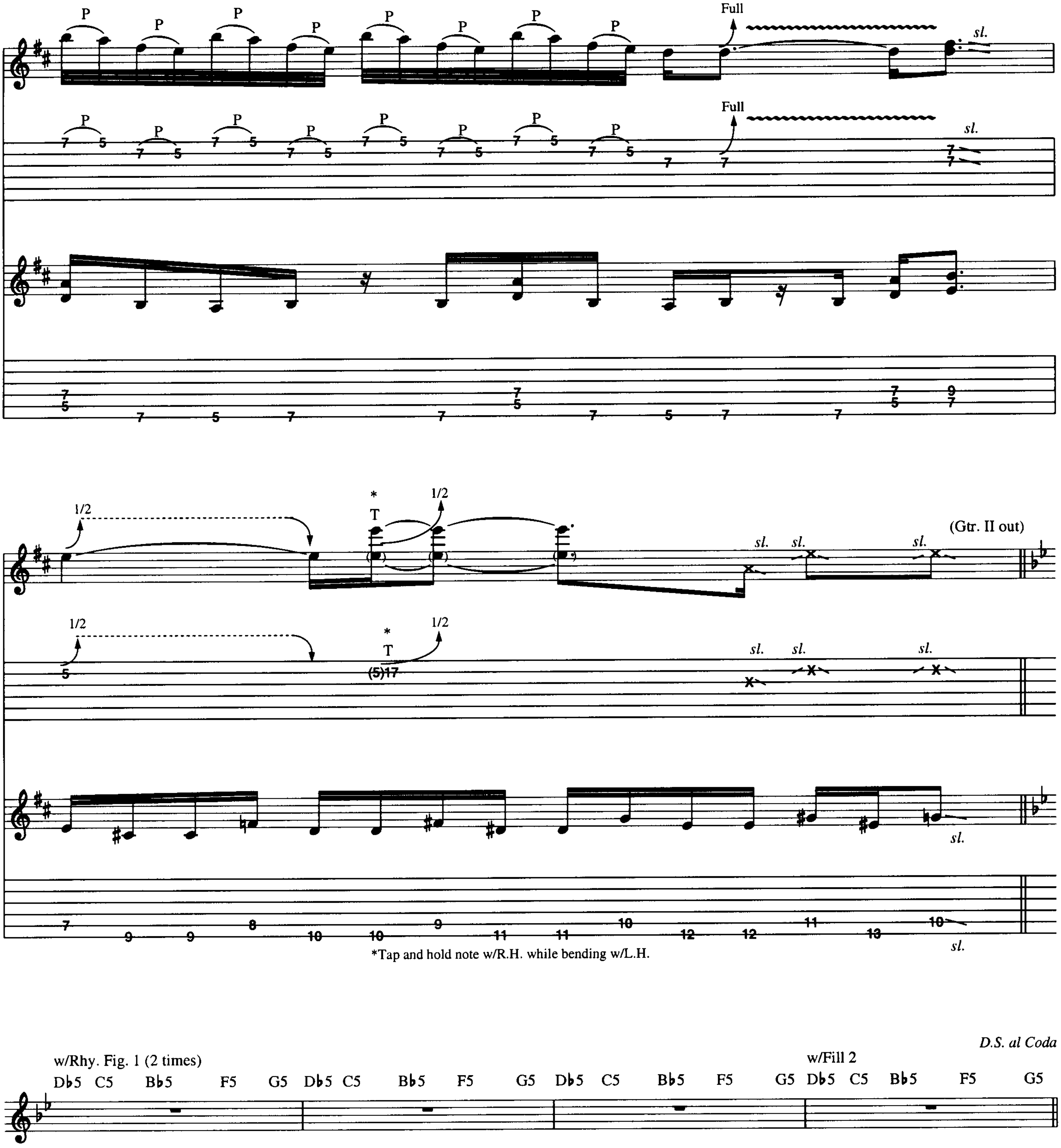

C7(no3rd)
F6/9
Gm7
Ooh.
Ah.
Full
Full
Full
Full
Full
Full
H
P
sl.
P
sl.
H
Gm7/F
C7(no3rd)
F6/9
G7sus2
N.C.
rit.
(Gtr. II out)
rit.
P
H
P
H
rit.
f (w/dist.)
Db5
C5
Bb5
F5
G5
Db5
C5
Bb5
F5
G5
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.


N.C.(G5)
Rhy. Fig. 2
Ab5 N.C.(G5)
F5
(end Rhy. Fig. 2)
1st, 2nd Verses
w/Rhy. Fig. 2 (3½ times)
N.C.(G5) Ab5 N.C.(G5) F5 N.C.(G5) Ab5
1. Take, take a lit-tle time. Son, you can run but there ain't no-where you gon-na hide.
2. See additional lyrics
N.C.(G5) F5 N.C.(G5) Ab5
Now you done tak - in' all I done
N.C.(G5) F5 N.C.(G5) Ab5
had. Pay-backs be a com-in' so ya best start say-in' your
N.C.
prayers. Lord.
Chorus
Gm7
Shine on,
Gtr. I
Full
Full
H H
C Cm7
so I can find my way on back to you.
sl.

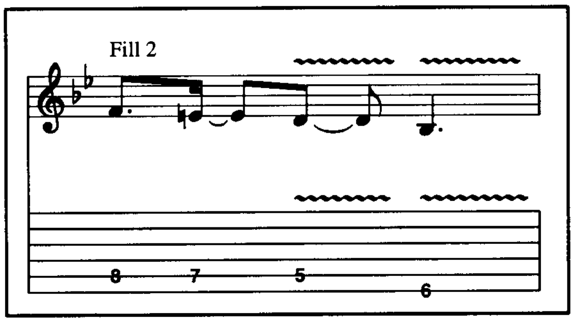

To Coda
N.C.(Gm)
Gm7
C
Shine on, so I can
P.M.
F5
E5
E♭5
Dm7
shine, oh yeah, Lord, my lov-in' light on
Rhy. Fig. 3
(end Rhy. Fig. 3)
P.M.
w/wah
1.
w/Rhy. Fig. 1 (2 times)
w/Fill 1
D♭5 C5 B♭5 F5 G5 D♭5 C5 B♭5 F5 G5
D♭5 C5 B♭5 F5 G5 D♭5 C5 B♭5 F5 G5
you, oh yeah, on you, ma-ma. Now, lis-ten.
2.
G5
you. Oh, ba - by.
Gtr. I
Fill 1
P.M.
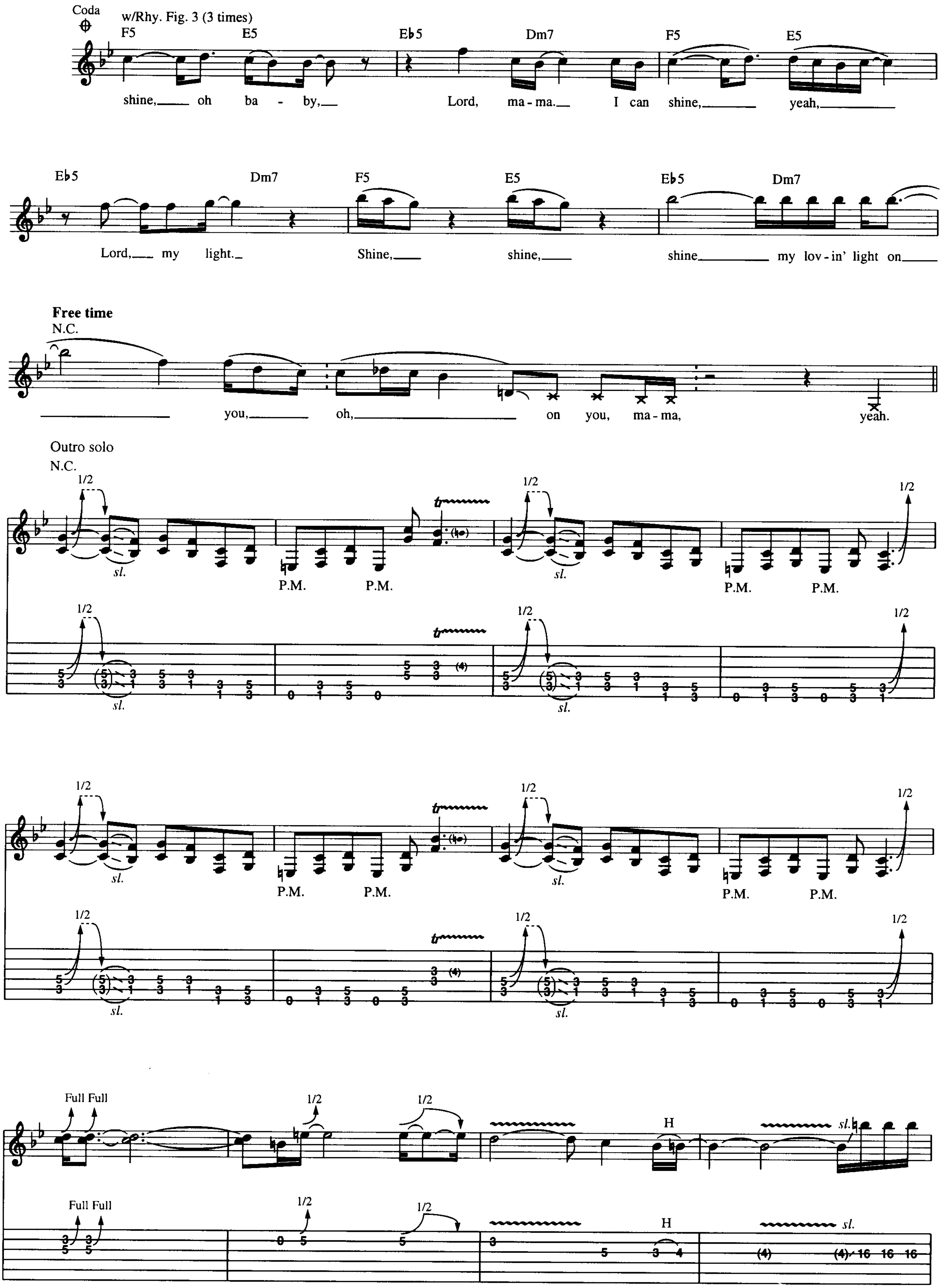

N.C.
Guitar solo
N.C.(Am)
Gtr. II
1/2
Full
Rhy. Fig. 4 (Gtr. I)
A.H.
(end Rhy. Fig. 4)
w/Rhy. Fig. 3 (3 times)
H
P
sl.
Full
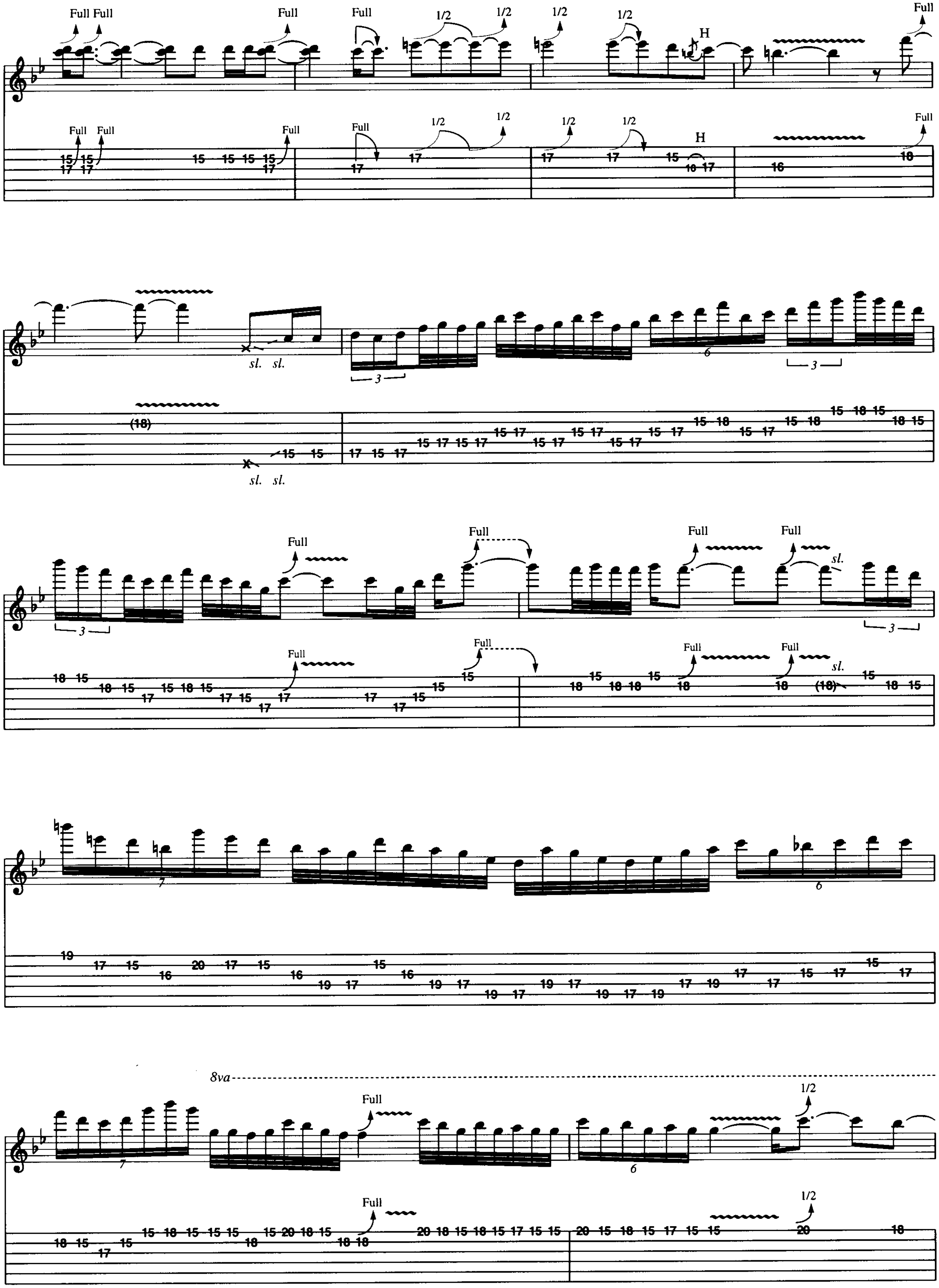

Full
let ring
sl.
(Bm)
Gtr. II
P
Gtr. I
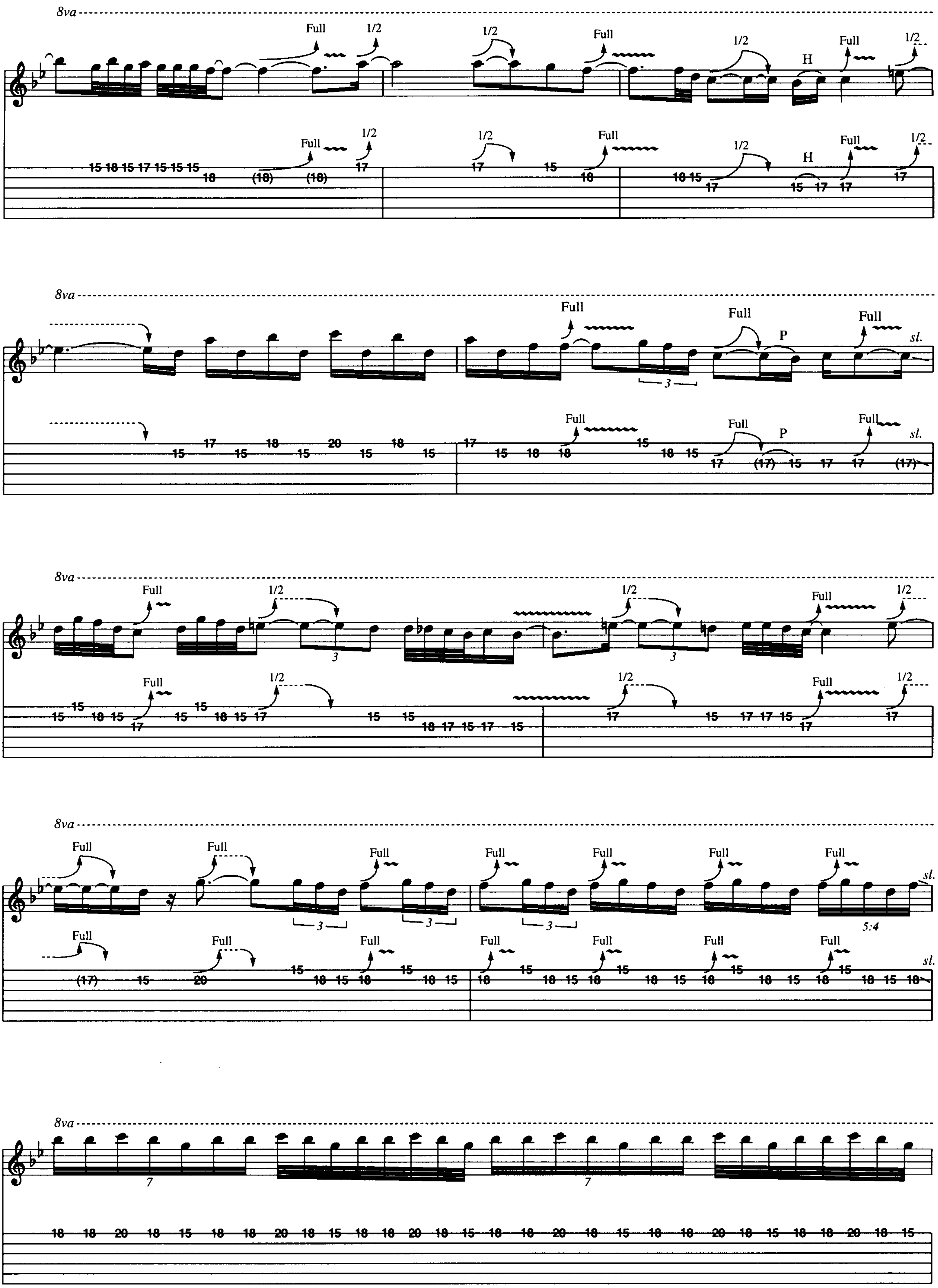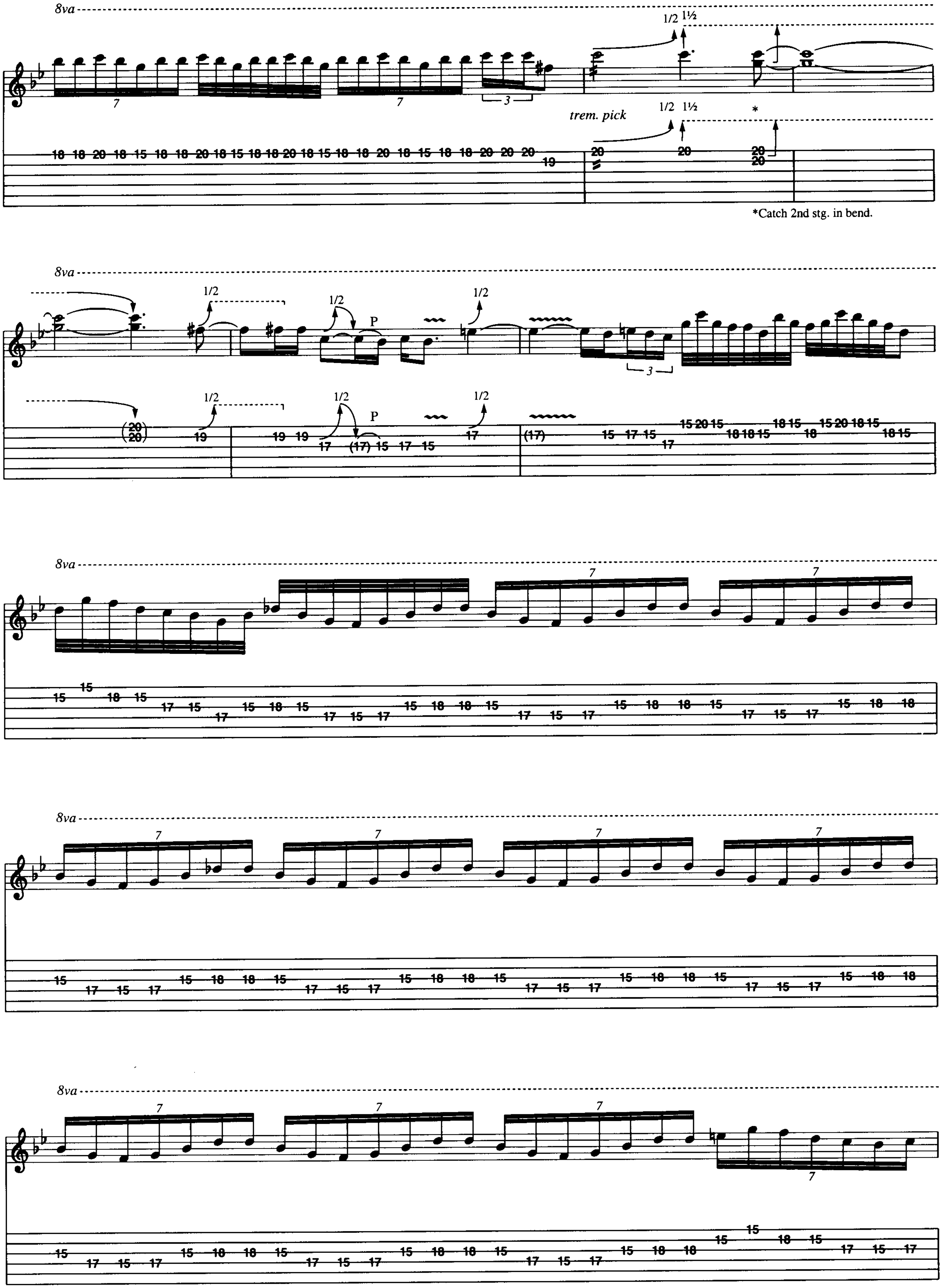


*Tap and hold note w/R.H. while bending w/L.H.
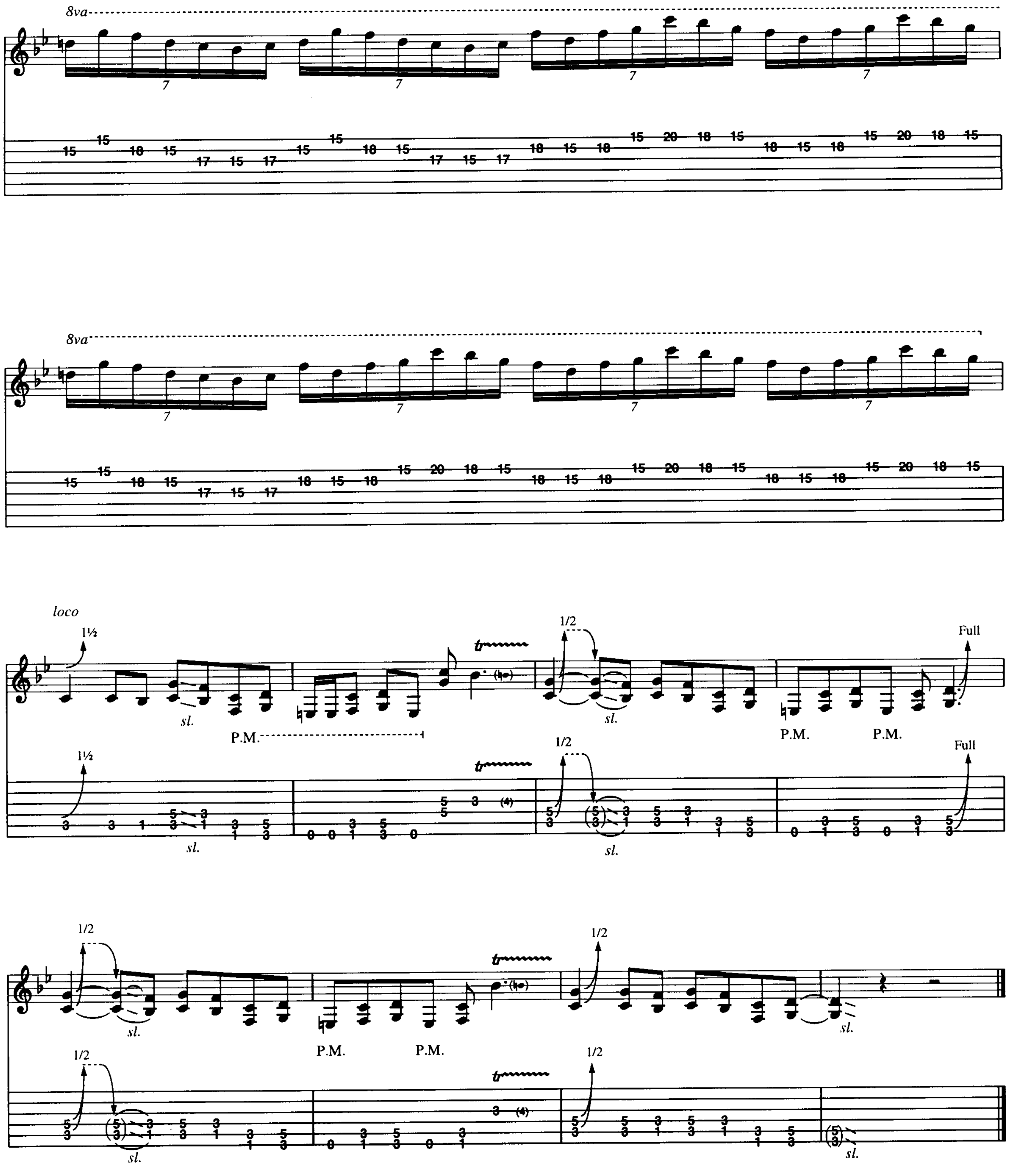



Coda
w/Rhy. Fig. 3 (3 times)
F5 E5 Eb5 Dm7 F5 E5
shine, oh ba - by, Lord, ma - ma. I can shine, yeah,
Eb5 Dm7 F5 E5 Eb5 Dm7
Lord, my light. Shine, shine, shine my lov - in' light on
Free time
N.C.
you, oh, on you, ma - ma, yeah.
Outro solo
N.C.
1/2
sl.
P.M.
Full Full
H


Full
1/2
H
sl.
8va


8va
Full
1/2
H
P
sl.
5:4


8va
trem. pick
*Catch 2nd stg. in bend.
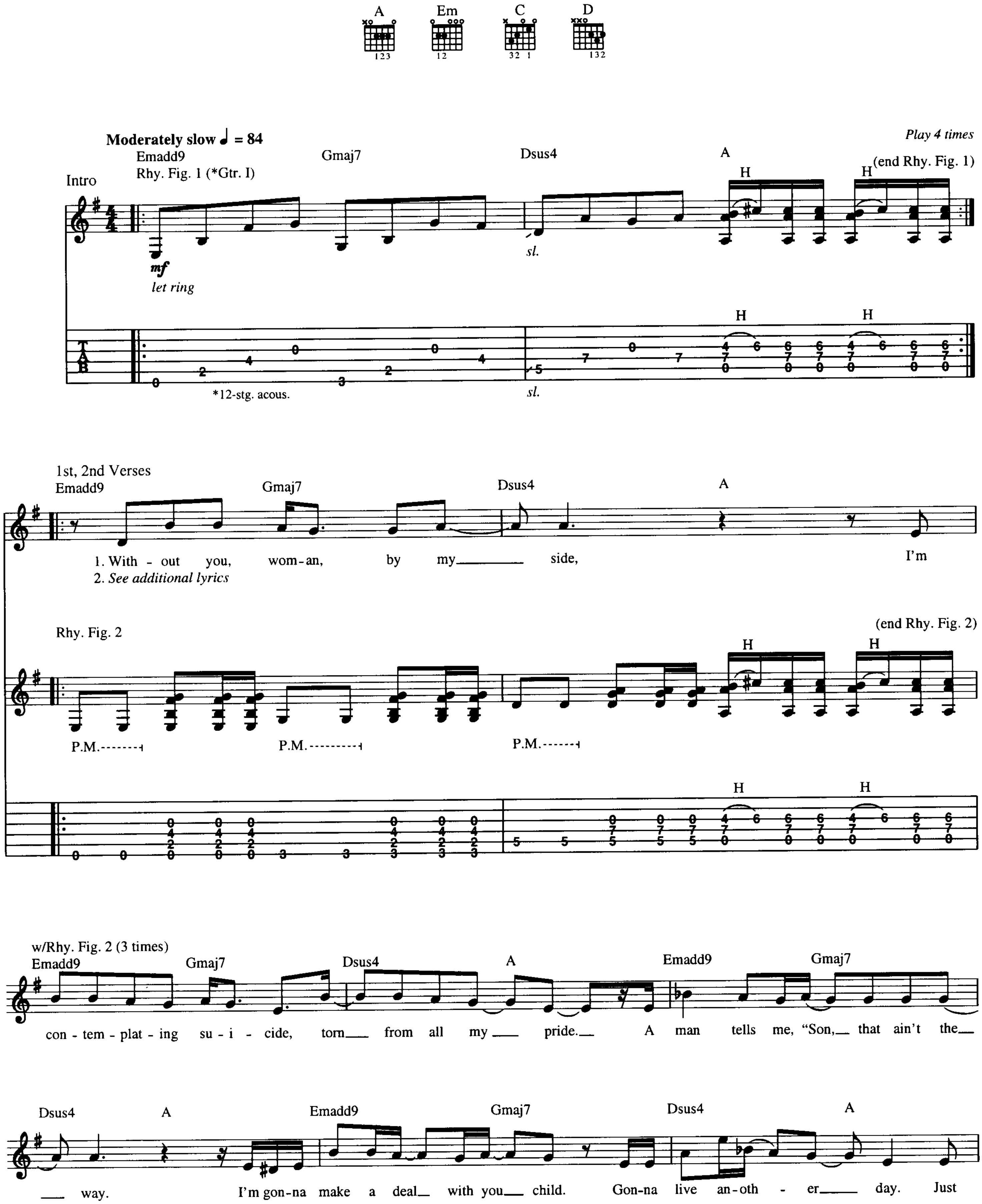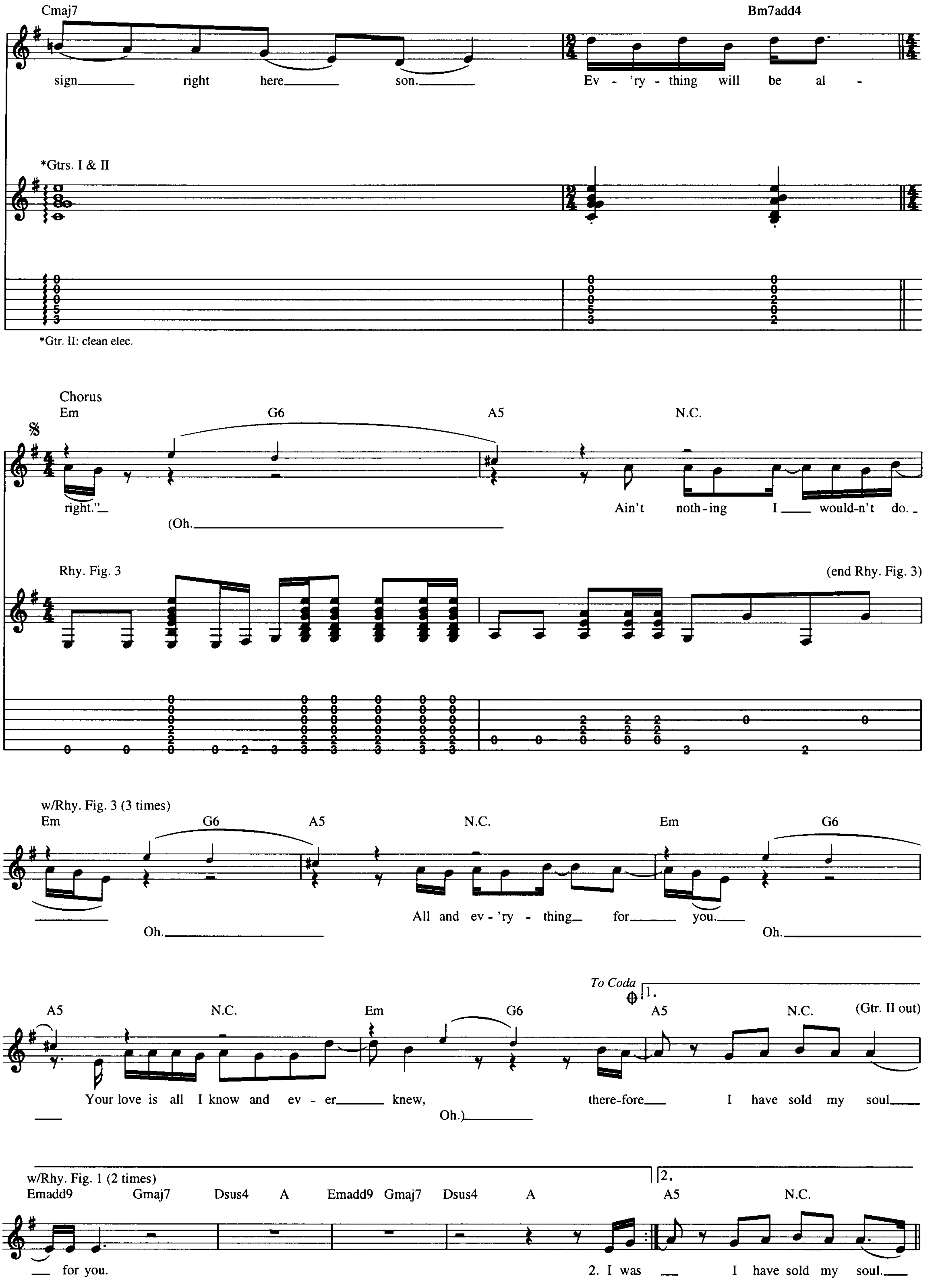


Additional Lyrics
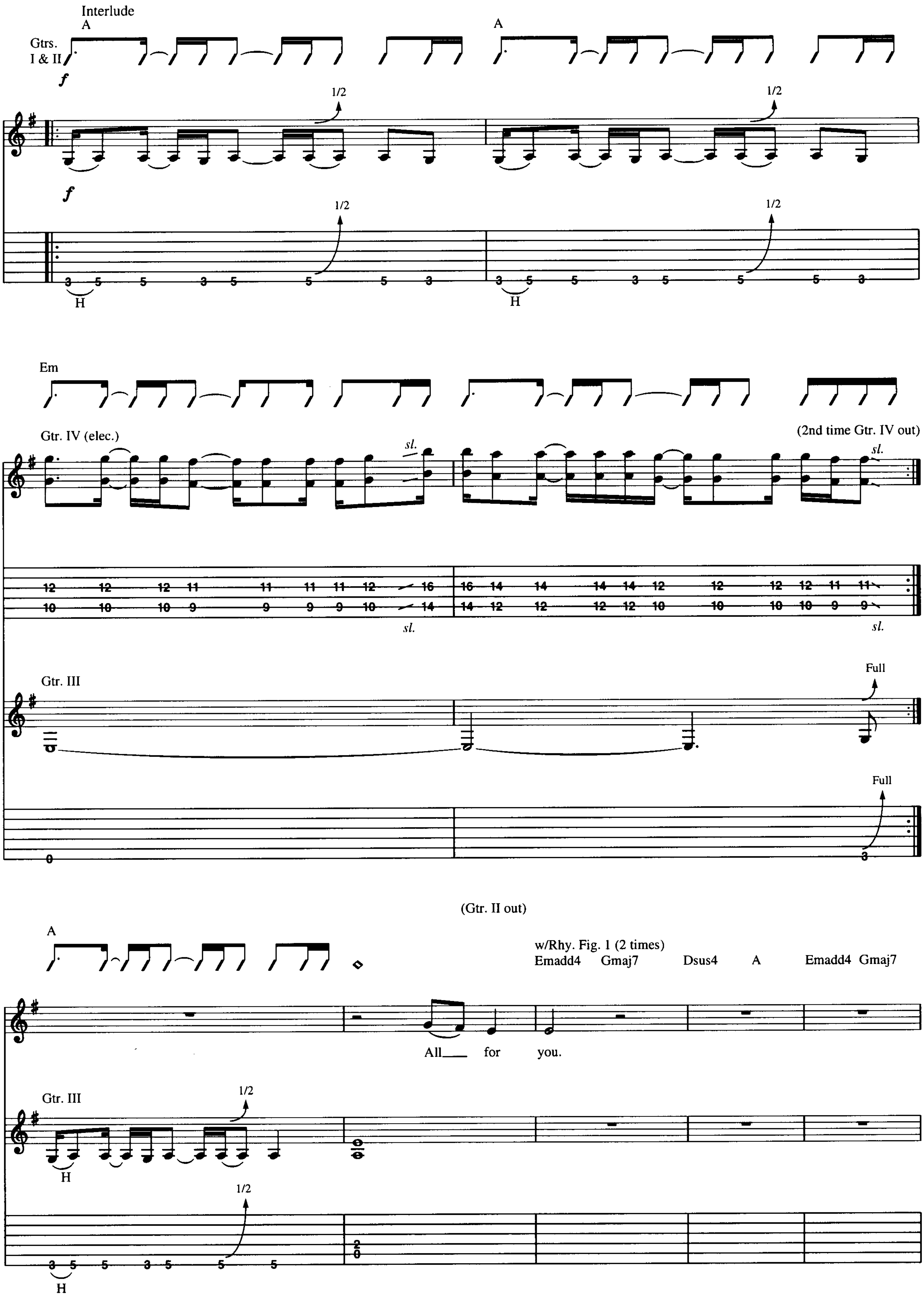
2. Ain't never comin' back,
   A better set of hands is where she be at.
   Don't go thinkin' you ain't done nothin' wrong.
   I'm the judge, I'm the jury, I'm gonna put
   your ass where you belong. *(To Chorus)*
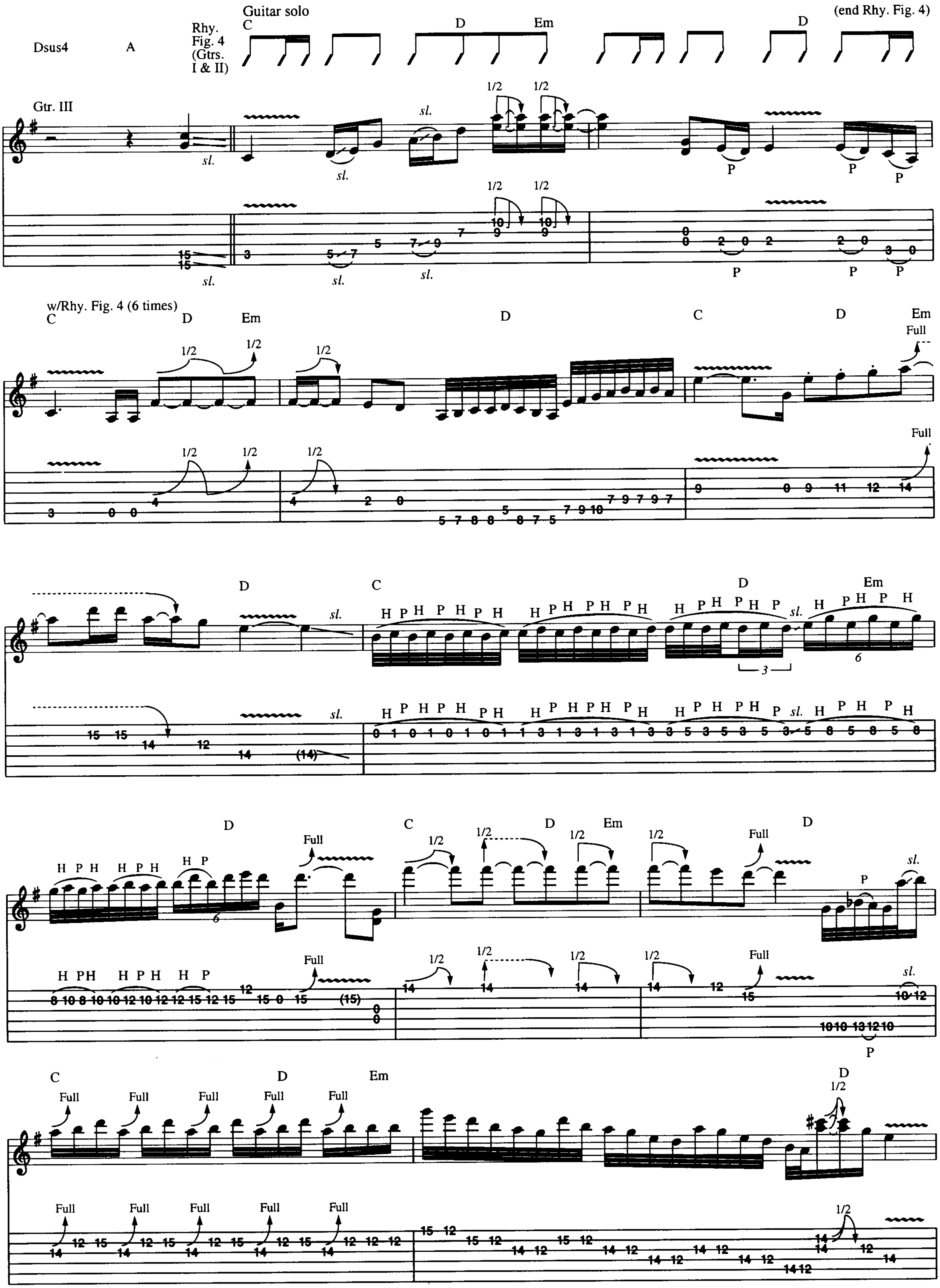
SOLD MY SOUL
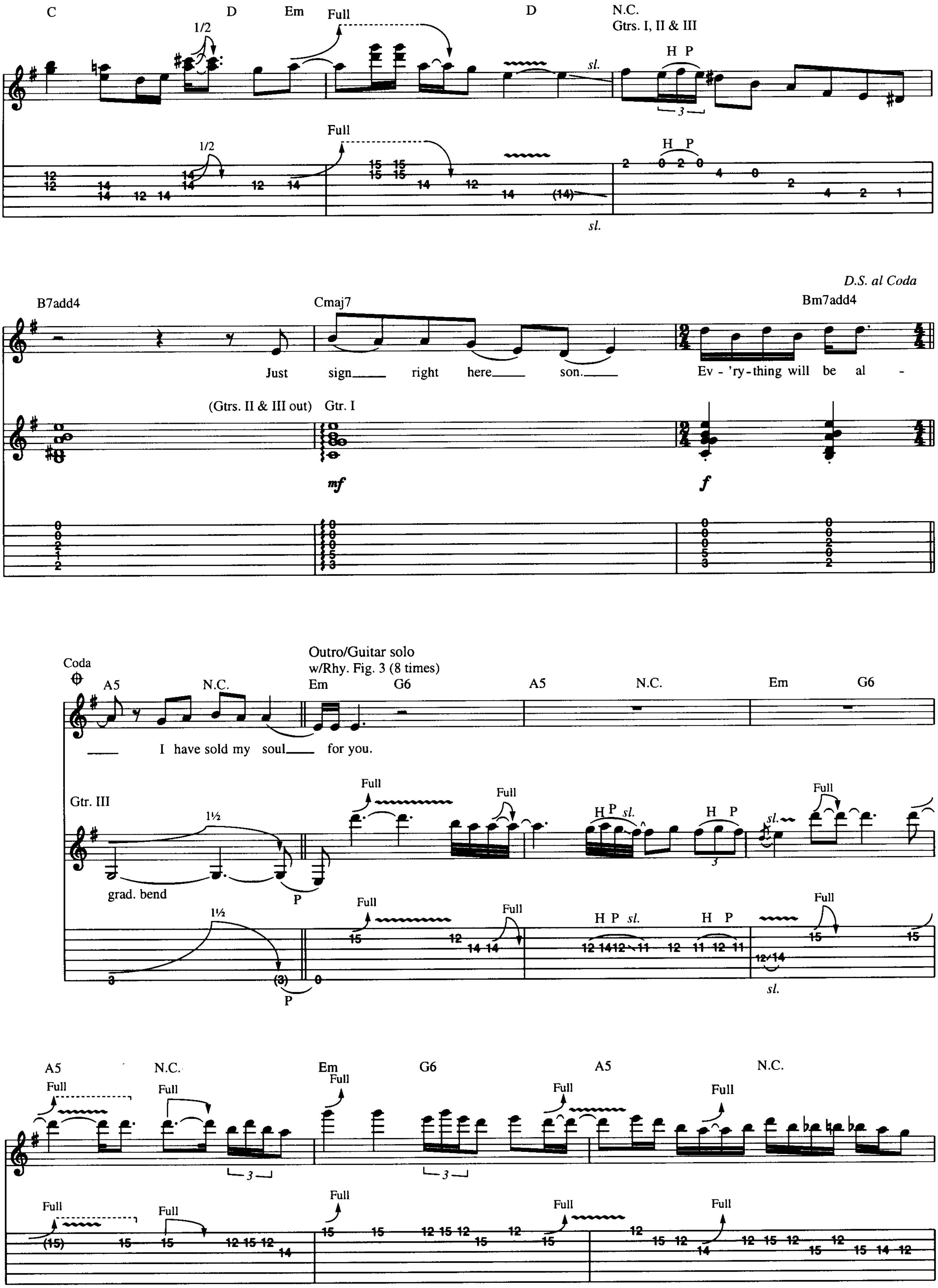
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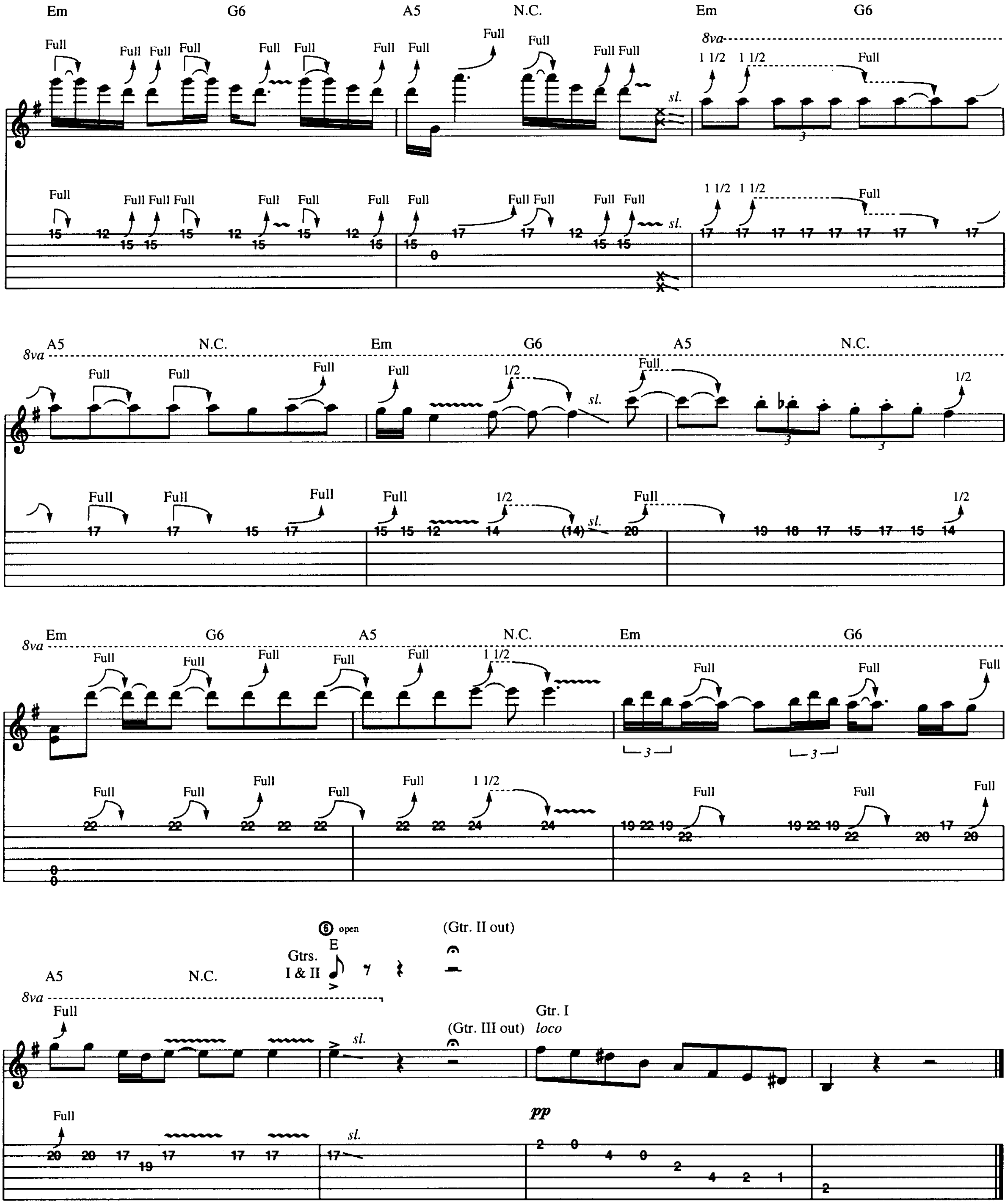



Cmaj7
Bm7add4
sign right here son. Ev - 'ry - thing will be al -
*Gtrs. I & II
*Gtr. II: clean elec.
Chorus
Em G6 A5 N.C.
right." (Oh. Ain't noth-ing I would-n't do.
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)
Em G6 A5 N.C. Em G6
Oh. All and ev - 'ry - thing for you. Oh.
To Coda
1.
A5 N.C. Em G6 A5 N.C.
(Gtr. II out)
Your love is all I know and ev - er knew, Oh.) there-fore I have sold my soul
w/Rhy. Fig. 1 (2 times)
Emadd9 Gmaj7 Dsus4 A Emadd9 Gmaj7 Dsus4 A
2.
A5 N.C.
for you. 2. I was I have sold my soul.


Interlude
A
Gtrs. I & II
f
1/2
H
A
Em
Gtr. IV (elec.)
sl.
(2nd time Gtr. IV out)
Gtr. III
Full
A
(Gtr. II out)
w/Rhy. Fig. 1 (2 times)
Emadd4 Gmaj7 Dsus4 A Emadd4 Gmaj7
All___ for you.


Guitar solo
Dsus4
A
Rhy. Fig. 4 (Gtrs. I & II)
C
D
Em
(end Rhy. Fig. 4)
Gtr. III
w/Rhy. Fig. 4 (6 times)


C D Em D N.C.
Gtrs. I, II & III
1/2
Full
H P
sl.
D.S. al Coda
B7add4
Cmaj7
Bm7add4
Just sign right here son. Ev - 'ry-thing will be al -
(Gtrs. II & III out) Gtr. I
mf
f
Coda
A5 N.C.
Outro/Guitar solo
w/Rhy. Fig. 3 (8 times)
Em G6 A5 N.C. Em G6
I have sold my soul for you.
Gtr. III
1½
grad. bend
P
A5 N.C. Em G6 A5 N.C.
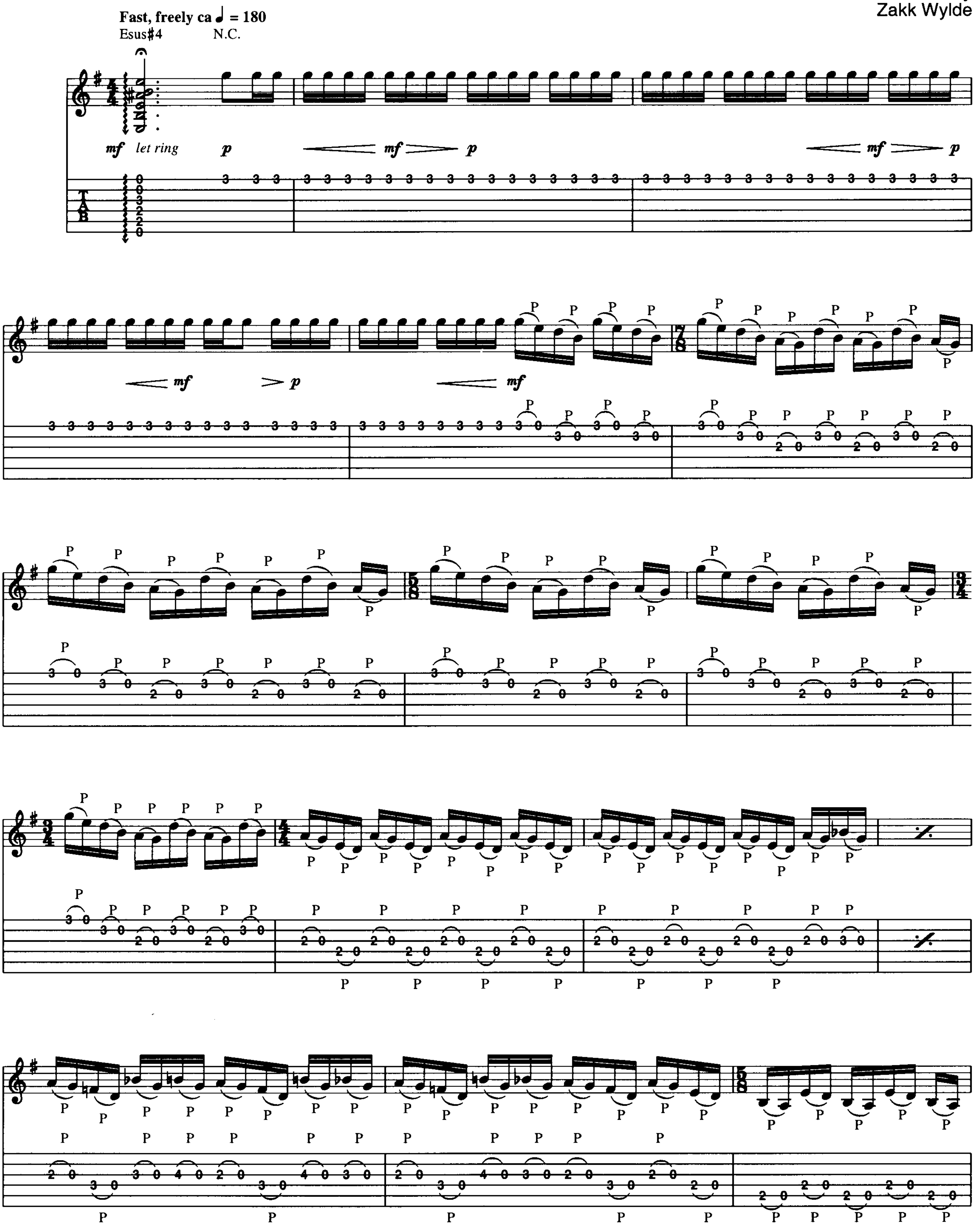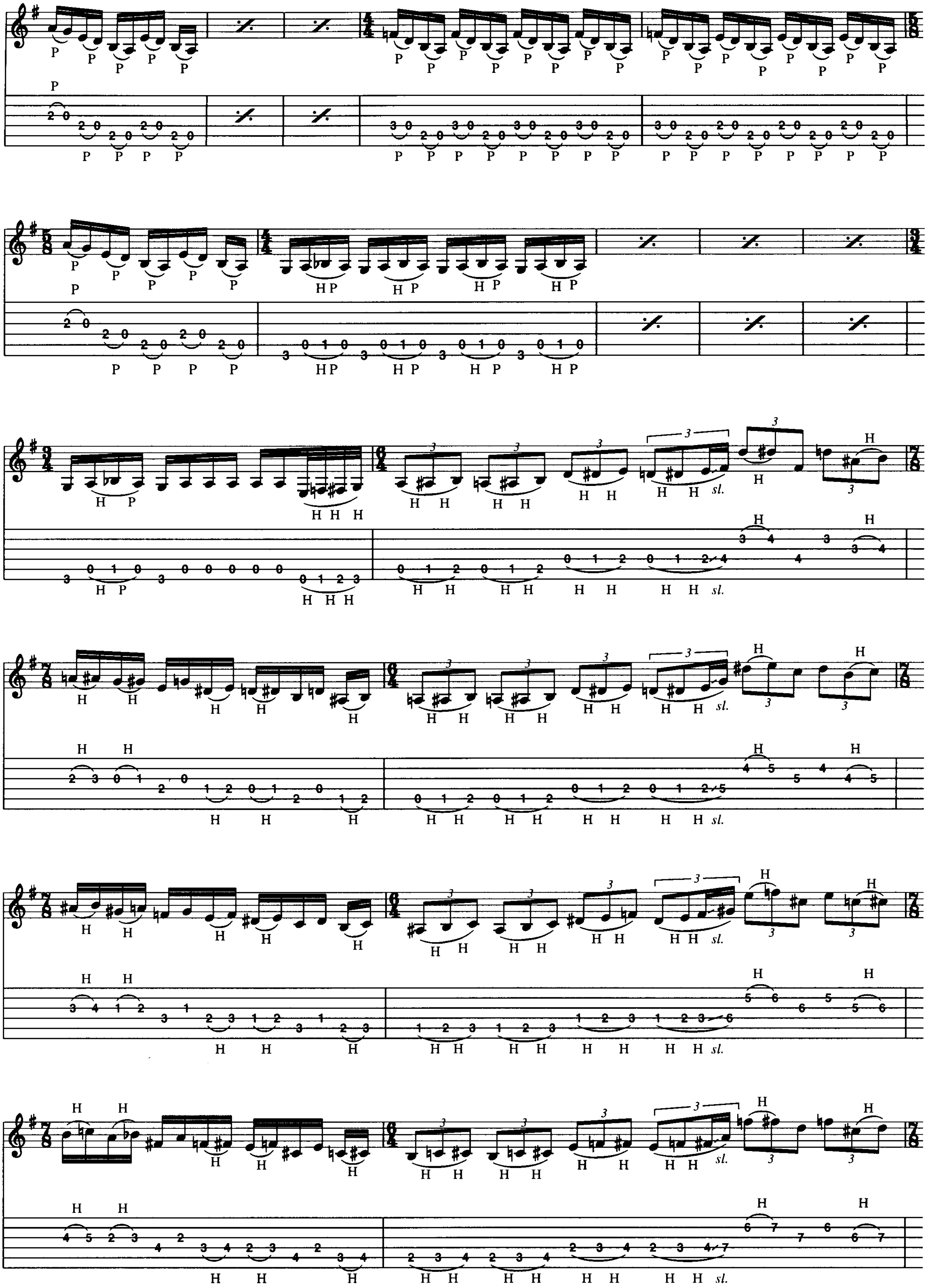


Additional Lyrics
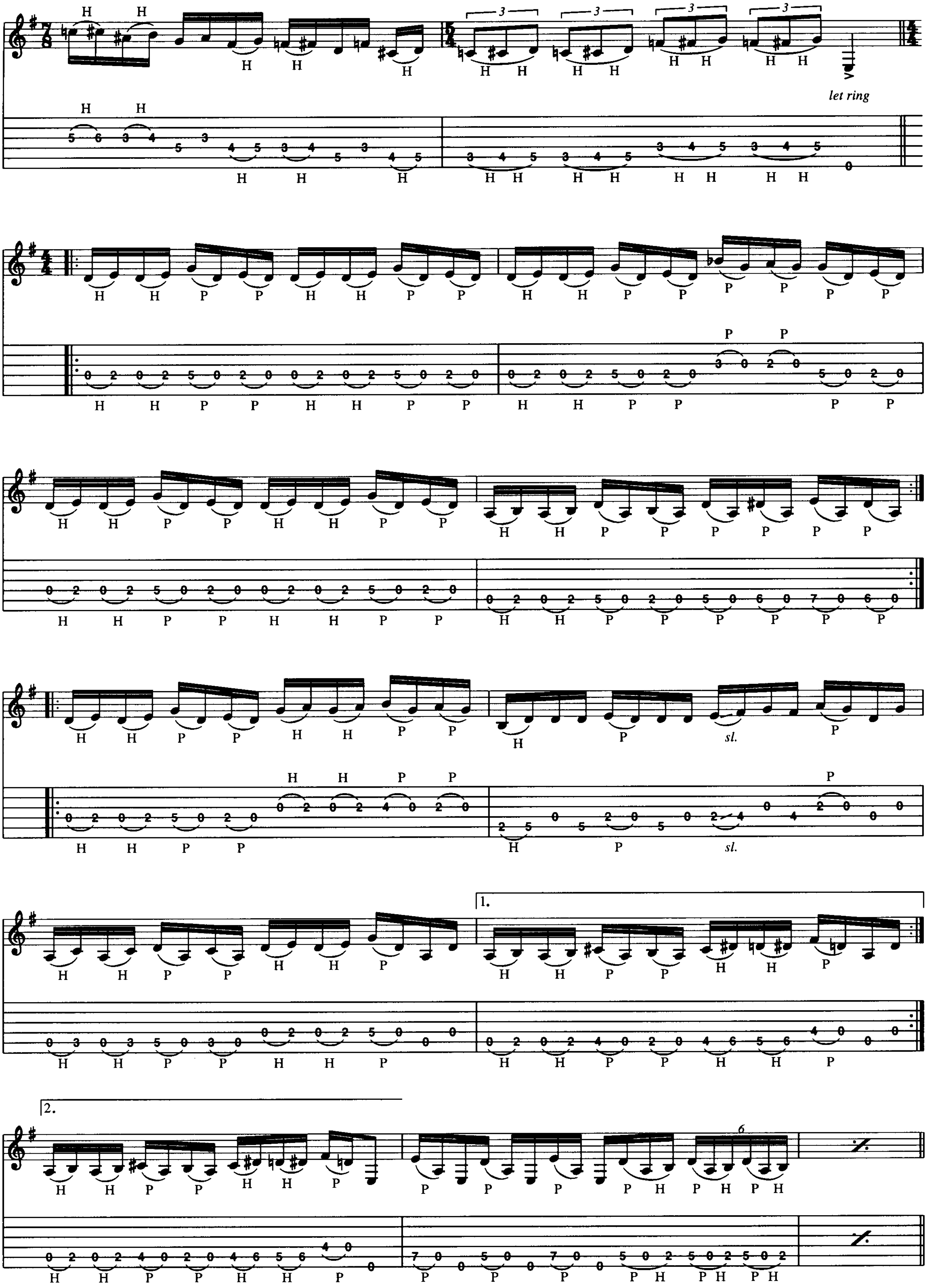
2. I was told by this man it would be worth my while.
 He'd return me to my woman, return me to my smile.
 It's all I ask for in this life.
 Whatever's wrong, son, he told me he'd make right.
 Just sign right here, child; everything will be alright. *(To Chorus)*
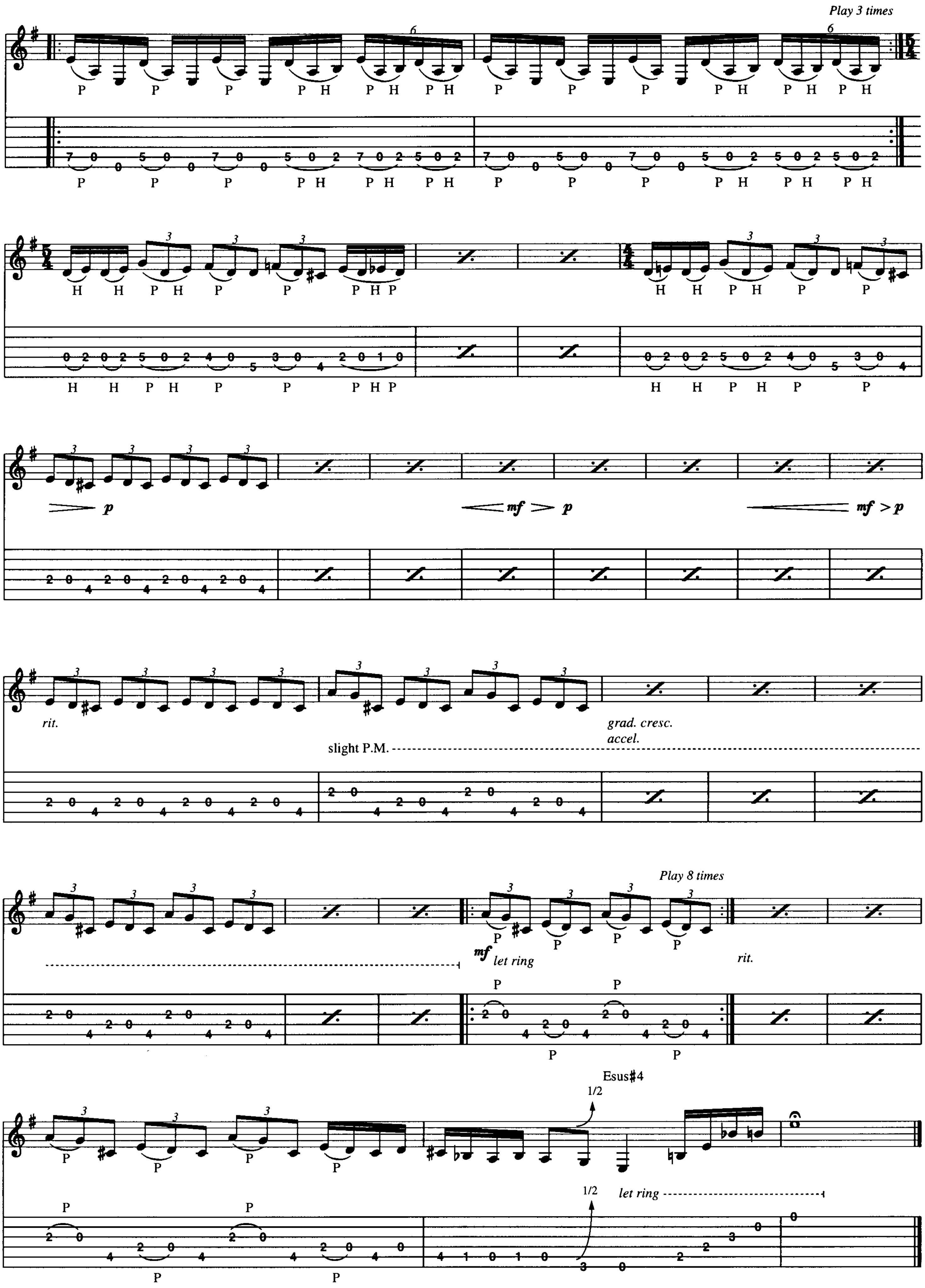
T.A.Z.

Words and Music by
Zakk Wylde






let ring
H
P
sl.
1.
2.


Play 3 times
rit.
slight P.M.
grad. cresc.
accel.
Play 8 times
let ring
Esus#4
1/2



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